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Everything of Importance in the Music World

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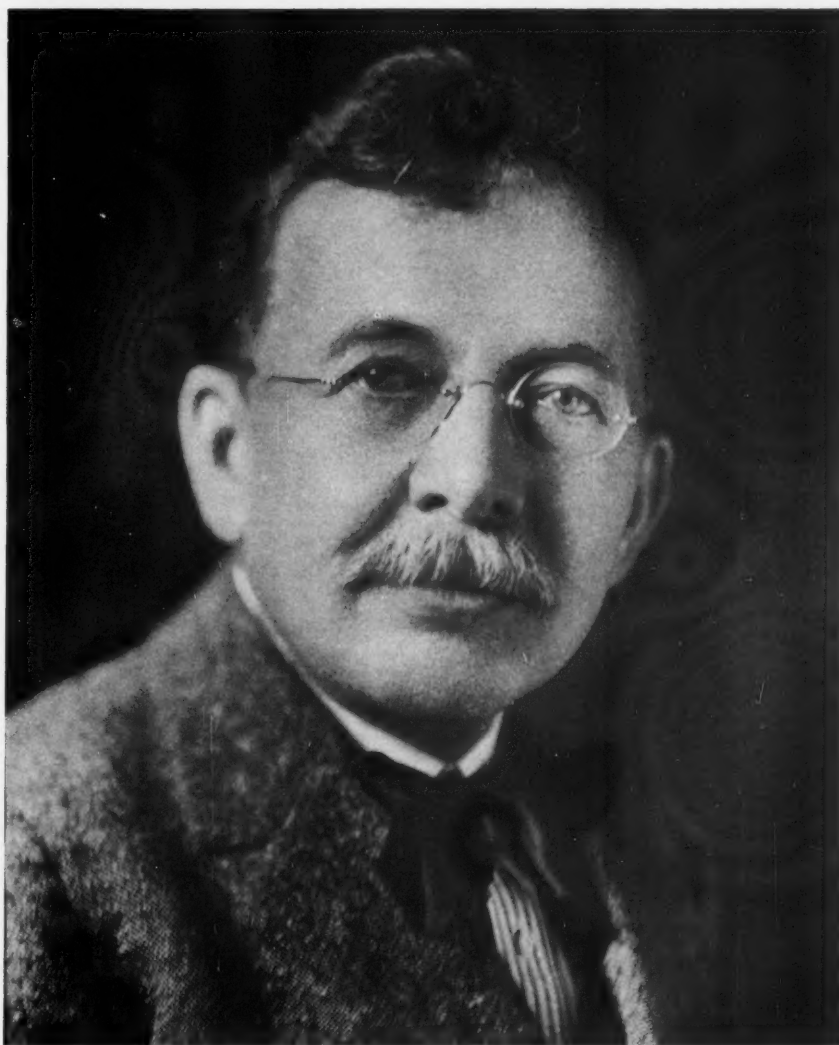
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NEW YORK, SATURDAY, MAY 17, 1930

WHOLE NO. 2614



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Dr. J. Fred Wolle,

Who This Week, May 16 and 17, Is Conducting the
Bach Festival at Bethlehem, Pa., for
the Twenty-Fourth Time.



AUSTIN CONRADI,
pianist and member of the faculty of the Peabody Conservatory of Music in Baltimore, who will also teach at the Summer Session of the Peabody Conservatory this summer. (Photo by Aufenger)



JERDONE BRADFORD,
contralto of New York, who specializes in the presentation of formal and informal programs. (Photo by Apeda).



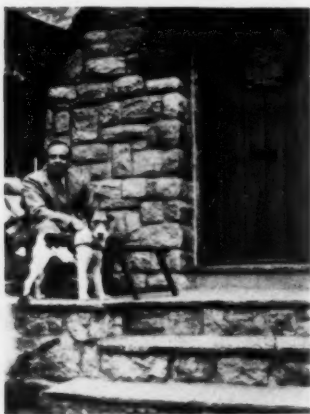
DEVORA NADWORNEY,
contralto of the National Broadcasting Company, who was the featured soloist at the annual White Breakfast of the Rubinstein Club of New York, Mrs. William R. Chapman, president, at the Hotel Commodore on May 3. Mme. Nadworney sang request numbers she has made popular on the air, including Russian gypsy songs, Russian folk songs, and arias from Carmen and Samson and Delilah. (Photo by Harold Stein.)

ANNA REICHL,
soprano, winner of the Newark Music Festival's contest for the best local singer, and who appeared with excellent success on April 24. The Sunday Call commented: "Great praise is due Anna Reichl, youthful soprano, for the delightful entertainment she afforded. Her singing was refreshing, having more the qualities of a fully matured vocalist than of the young artist on the threshold of a professional career." On April 29 Miss Reichl gave a recital in Newark which brought forth the following from the Evening News: "Her voice is bright, clear and wide in range. She sings with the exuberance of youth. Her medium tones have warmth and beauty." Miss Reichl is an artist from the studio of Ada Soder-Hueck.



EDWIN AND JEWEL BETHANY HUGHES

with some musical friends at Umbrella Rock on the summit of Lookout Mountain, Chattanooga, Tenn., photographed during their recent Southern tour. From left to right: Roy Lamont Smith, Chattanooga pianist and teacher; Mrs. Hughes; Lois Spencer, winner of the Dixie Division piano prize in the National Federation of Music Clubs' contest; Mrs. C. A. Noone; Edwin Hughes. Mr. and Mrs. Hughes will play the Mozart Double Concerto with the Philharmonic Orchestra in Havana, Cuba, on May 25, and will give a two-piano recital there on May 28.



GEORGE ENGLES,
director of the N. B. C. Artists Service and vice-president of the National Broadcasting Company, photographed with his pet, Lucky.

HILDA BURKE,
soprano of the Chicago Civic Opera Company, who is now in Chicago for the light opera season. Miss Burke will be heard this year in Chimes of Normandy, Gondoliers and Yeoman of the Guard.



WALTER PFEIFFER,
solo violinist, teacher, and for the past seven years conductor of the Reading (Pa.) Symphony Orchestra. This season, the Reading Symphony presented four concerts, each of which gave further evidence of Mr. Pfeiffer's sterling musicianship and but served to fortify the strong regard in which he is held in that city, so that at the final concert he was greeted with shouts of "bravo," given a thrilling ovation and presented with a large laurel wreath and huge basket of flowers by the members of the orchestra in recognition of his artistic and successful work.

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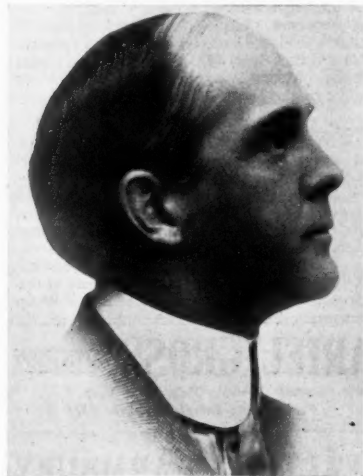
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WARD-STEPHENS,
Conductor of the Harrisburg Festival

chiefly Ward-Stephens himself, received an ovation that clearly enough demonstrated the appreciation that the people of Harrisburg, and the many out-of-town visitors have for this inspiring gift that is being brought to them through the courage, persistence and skill of Ward-Stephens and his associates.

Those who attend the concerts in the beautiful and spacious auditorium of William Penn High School, and who see the finished product, are coming to realize that into this finished product has gone an immense amount of labor, of willing service for a civic and spiritual cause. And if they applaud the music and its interpretation for itself, as they rightly should, they applaud also the effort that has entered into the making of it; and chiefly, of course, Ward-Stephens, to whose vision is due the very existence of the festival, and the members of

the great chorus, who give their time to rehearsals for months in advance of the date of presentation.

The popularity of Ward-Stephens is evident enough. He was applauded at every opportunity. His appearance on the stage was invariably the signal for hand-clapping, and his modest demeanor and unwillingness to take all of the credit to himself, only added to his meed of public favor.

Ward-Stephens has ordained that the festival in Harrisburg shall be a Mozart Festival, and that each year at its opening,

(Continued on page 21)

N. Y. Philharmonic's Triumphant European Tour

(By special cable)

London, May 12.—Our correspondents in Paris, Zurich, Milan and Rome report that the New York Philharmonic tour to date has been a triumphal procession across Europe. After two sensational appearances at the Paris Opera House, the orchestra proceeded to Zurich, where the two Tonhalle halls were thrown into one and were crowded to the last seat. The audience was enchanted by the silvery quality of the strings and unheard of perfection of the woodwinds and brass. Toscanini was called out innumerable times. Crossing to Italian soil, Toscanini had a delirious reception in Milan, where the Scala was twice filled with the elite of Milanese society and musical profession. The biggest thrill was Ravel's Bolero. The success was repeated twice at the Teatro Regio on Saturday, then Rome. Here the Augusteo was twice filled to overflowing, the queen and entire court being present. Toscanini was tendered a moving ovation, and the orchestra was obliged to acknowledge the applause after every number. The press calls the occasion memorable. Today the orchestra is in Florence.

(Signed) SAERCHINGER.

Chicagoan Wins Pulitzer Scholarship

This year's Pulitzer awards included an annual scholarship of the value of \$1,800 to the student of music in America deemed the most talented and deserving, to make possible further studies abroad. It was won by Mark Wessel, of Chicago. The jury consisted of the faculties of the Department

of Music in Columbia University and the Institute of Musical Art.

Conductors of the Munich Festival

The musical direction of the performances during this year's festival has been apportioned to the following conductors:

Hans Knappertsbusch: Meistersinger (July 21, August 25), Flying Dutchman, (July 24, August 19), Parsifal (July 26, August 4, 16, 25), Ring of the Nibelungs (August 7, 9, 11, 14), Figaro (July 22), Magic Flute (July 29), Don Giovanni (July 31), Rosenkavalier (August 29, September 1).

Paul Schmitz: Lohengrin (July 28, August 21), Meistersinger (August 18), Abduction from the Seraglio (August 5), Figaro (August 12, 24), Magic Flute (August 22).

Richard Strauss: Così fan tutte (July 25, August 8).

Egon Pollak: Meistersinger (August 1), Figaro (August 2).

Leo Blech: Magic Flute (August 13), Don Giovanni (August 15).

Hans Pfitzner: Palestrina (August 28, 31).

N.

Bach Festival Now Taking Place

The twenty-fourth Bach Festival is taking place in Bethlehem, Pa., this week. Yesterday, May 16, the programs were made up of chorale-cantatas, and today, May 17, the gigantic Mass in B Minor will be given at both the one-thirty and four o'clock sessions.

Dr. J. Fred Wolle is, as usual, conducting the festival. The soloists this year are Ernestine Hohl Eberhard and Esther Dale, sopranos; Mabel Beddoe, contralto; Arthur Kraft and Arthur Hackett, tenors; and Charles Trowbridge Tittmann and Robert M. Crawford, basses.

A detailed report of the Festival will appear in next week's MUSICAL COURIER.

Bamberger Scholarship Winners

Winners of Bamberger Scholarships and Certificates of Merit are announced as follows: (Piano, Class A) scholarships, Gerda

Teagal and Doris Frerich; certificates, Harry Davis, Miriam Svet, Stella Argand and K. Intz; (Violin, Class A) scholarships, Isidor Jenett and Ben Kaplan; certificates, Russell Behrowski, Kenneth C. Duane and Henry Kraus; (Piano, Class B) scholarships, Jilda St. Ambrogio and Thelma Cohen; certificates, Frederick N. Hale, Caspar Fabito, Eleanor Siegal and David Fendel; (Violin, Class B) scholarships, Bernard Sarapin and Judah Leon Goldstein; certificates, Bessie Chealock, Vincent Chwal-kowski, Evelyn Jane Flint and Sam Seller.

Shavitch Wins Ovations in Leningrad

LENINGRAD.—The closing concerts of the Leningrad Philharmonic were conducted by Shavitch of the Moscow State Opera. He gave impressive performances of Brahms' first symphony and Liszt's Faust Symphony, and won ovations for novelties by Ravel and Respighi. Other guest conductors this season were Knappertsbusch and Wendell.

STIEDRY RHENE-BATON.

Furtwangler Resigns From Vienna Philharmonic

A brief cablegram from Vienna, dated May 14, states that Wilhelm Furtwangler, conductor of the Vienna Philharmonic Orchestra, resigned his post unexpectedly without explaining his action. The event created a sensation in musical circles there.

Leone Kruse Engaged for Prague Opera

According to word received from abroad, Leone Kruse, a pupil of William Brady, has been engaged to sing at the Opera at Prague next season.

Hampton Choir Scores in Amsterdam

According to a cable from Rotterdam, the Hampton Choir had unusual success at Amsterdam.

Rethberg and the Dresden Incident

During the past week strongly sympathetic cables from Germany have appeared in the American press regarding the recent Dresden incident concerning Elisabeth Rethberg, celebrated opera and concert singer.

It appeared from these cables that in 1922, and some years before the firm of Evans and Salter became her managers, Mme. Rethberg had given a Berlin concert agent an option. Following this she received an offer from America and accepted it.

The Berlin agent entered suit twice against the prima donna; both times Rethberg won. The case was then taken before the Supreme Court of Leipzig and a hearing set for early in this month.

On May 7, at the close of a triumphant concert in Dresden, where Rethberg is the singing idol, she was served with an order from the Home Court demanding immediate deposit of \$20,750, or to be imprisoned. To get so large a sum together in the middle of the night proved impossible. Prominent citizens of Dresden finally arranged that Rethberg be safeguarded in the home of the official physician of the opera until the amount demanded be deposited.

The New York Times on Friday last stated of Rethberg in a special cable, "She received a visit today from Saxony's Minister of Education, Dr. Buenger, who in the name of the government apologized for her arrest, but expressed his regret that he was unable to interfere with the court's decision. The Minister of Justice is looking into her case."

Arrangements were concluded in time for the famous artist to make her next scheduled appearance in opera in Dresden. On that occasion the public staged an immense demonstration at the State Opera, applauding and cheering for fifteen minutes when the last curtain fell on Tannhauser, in which Rethberg sang the Elisabeth.

Enlightening information regarding the legal action instituted by the Berlin concert agent is given in the following cable, sent to Messrs. Evans and Salter from a representative of Mme. Rethberg now in Europe.

The cable stated: "Because Elisabeth Rethberg is a resident of New York, and not a German resident of Dresden, the Home Court was authorized to imprison her without previous warning at midnight on the close of a triumphant concert. A concert agent renewed a lawsuit, won twice by Rethberg in 1925, for dubious claims originally amounting to 2,000 marks (\$500.), and succeeded in misleading the court into issuing an injunction for 83,000 marks (\$20,750.) for immediate deposit.

"Prominent Dresden personages persuaded the court to allow Rethberg to spend the night safeguarded in the opera doctor's home until the bank opened. Stories covered the front pages of Dresden newspapers expressing strong sympathy and indignation.

Mme. Rethberg, who took the incredible event with the greatest heroism and humor, will continue singing performances of the Rethberg Festival Week in Dresden." D.



Photo by Michael Gallo

MRS. EUGENE MEYER,

of Washington, D. C., and Seven Springs Farm, Mt. Kisco, N. Y., who is chairman of board of governors of the Westchester Choral Society. Mrs. Meyer is in charge of the Westchester County Music Festival, which is to open the new County Center at White Plains on May 22.

Overwhelming Success Attends Furtwängler's New Production of Don Giovanni in Berlin

La Muette de Portici Revived as a Communistic Demonstration—Moriz Rosenthal Returns Better Than Ever—Harriet Cohen Repeats Her Success—A Fine American Baritone.

BERLIN.—A few important performances have enlivened the weeks immediately preceding and following Easter, usually a dull time, musically. One real event was the production of Don Giovanni, under Furtwängler, at the Municipal Opera House.

Aside from the excellence and beauty of the performance, it was lent unusual importance from the fact that Furtwängler treated it as a genuine "dramma giocoso," as Mozart designated it, and not as the tragic opera that has been the usual conception of the work for years past.

In his conducting, Furtwängler brought out the wonderful lucidity of Mozart's music, its characteristic expressiveness and captivating beauty of sound, proving again his mastery as well as his deep love and understanding of Mozart's art.

A VOCAL SENSATION

He was supported by an ensemble of unusual vocal excellence. Hans Reinmar, one of the best singers in Germany at present, was the Don Giovanni. His conception of this character is entirely individual. He makes Mozart's hero a less demoniacal and romantic creature; rather a more human, cynical and somewhat good-humored seducer of women. Hofmann made an extraordinarily impressive Commander and Alexander Kipnis a very agile and effective Leporello. The trio at the beginning of the first act, in which these three characters take part, was vocally a sensation.

Hans Fidesser was Don Ottavio, and he portrayed the part most beautifully in a lyrical sense. Edwin Heyer's Masetto also was praiseworthy in every respect, so that the male characters of the opera were played and sung with rare perfection.

Frida Leider was to have sung Donna Anna, but had to be replaced by Rose Pauly, who distinguished herself with her powerful dramatic abilities and excellent singing. Maria Ivogün made a Zerlina of incomparable charm and Kate Heidersbach, as Donna Elvira, was a worthy partner of these distinguished women, who easily held their own with the male characters.

CELEBRATED ARTIST DESIGNS SCENERY

The stage decorations had been entrusted to the celebrated German impressionist-painter, Max Slevogt, who gave us a second edition of his much discussed scenery for the Dresden performances several years ago. There can be no doubt as to the superior artistic quality of these decorations from the painter's point of view, but there was some difference of opinion as to the suitability of all the settings for Mozart's music.

Richard Weichert as a guest stage manager was responsible for the effective mise-en-scène. Like Furtwängler he laid stress on bringing out the comedy character of Mozart's work. Following this idea, the delightful sextet, generally suppressed at the close of the opera, was included. The buffo

elements in this opera have now at last received their due. The success of this extraordinary production was overwhelming.

Several performances of Parsifal are given every year at Easter time, at the State Opera. The present series of performances by far surpassed those given at Christmas. This time they were given under the baton of Leo Blech, a conductor of absolute reliability, impeccable taste, and a perfect knowledge of the score. Frida Leider, as Kundry, sang beautifully and with great emotional power. Fritz Wolff, a guest, was extremely successful as Parsifal, making much of his fine vocal gifts.

LA MUETTE DE PORTICI REVIVED

Auber's La Muette de Portici, formerly one of the standard works of the operatic repertory but almost forgotten these days, has been revived at the State Opera; but it has not proved a very fortunate attempt. The revolutionary scene was singled out and exaggerated in the performance, and there was a communistic demonstration with a greatly excited Neapolitan mob, plenty of red flags and liberty songs.

Little was left of the lyrical elements of the score, mutilated to suit the present day tendency. Under these circumstances the excellently trained chorus dominated the stage from the start to the close. The solo singers were pushed into the role of episodic characters and their singing was only mediocre. Fritz Zweig conducted with energy and precision.

PHILHARMONIC SERIES CLOSES

Furtwängler's series of ten Philharmonic concerts was brought to a close with a Beethoven program comprising the Pastoral and fifth symphonies; both works were given with the intensity of expression, the emotional sweep and the beauty of sound that are characteristic of Furtwängler's Beethoven interpretations.

The Brosa String Quartet from London, which has given three recitals (two have been previously reviewed), is now generally recognized here as one of the most culti-

vated, artistic and technically accomplished organizations of its kind. To listen to the classics played as beautifully as this quartet plays them is indeed a delightful experience. Their third concert contained modern music, of which the most enjoyable piece was Debussy's string quartet. Hindemith's quartet, op. 22, and van Dieren's quartet, No. 6, made up the rest of the program.

MORIZ ROSENTHAL ACCLAIMED

Moriz Rosenthal's only piano recital of the season attracted crowds of admirers to the Philharmonie. The famous pianist was in his best form, and although he belongs to the oldest artists at present before the public, he has not only preserved the amazing technical brilliance of his younger years, but has added a refinement of taste and sensitiveness of playing far beyond his former achievements. No wonder that he was received with enthusiasm. His program comprised Beethoven, Schumann, Chopin and Liszt. He was heard again as soloist in a symphony concert conducted by the Dutch musician, Martin Spanjaard. Rosenthal played the Beethoven E flat concerto in the same style described above and made a profound impression. Spanjaard, already known and esteemed here, is an experienced and intelligent conductor.

Stephan Kovacs, a young Hungarian pianist, earned much praise for the virtuosity of his playing combined with a genuine artistic temperament. His brilliant performance of Liszt's twelve Etudes d'Execution Transcendante lifted him far beyond the average status of gifted young debutants into the ranks of the elite.

TWO ENGLISH PIANISTS

Harriet Cohen, distinguished English pianist, enjoys an excellent reputation in Germany, thanks to the almost masculine energy, the strong mentality and cultivated taste displayed in her playing. Her latest Berlin recital, like the others, was a complete success. Her program included several new works by English composers, including Vaughan Williams and Arnold Bax; the latter's G major sonata is a composition remarkable for

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its well calculated sonority, but somewhat lacking in formal concentration.

Another English pianist, Clifford Curzon, may be well satisfied with the success of his Berlin recital. In pieces by Schubert as well as in Liszt's B minor sonata, the young artist showed superior natural talents and high technical accomplishments.

AND AN AMERICAN BARITONE

Herbert Swing, a young American baritone who has won favor here in previous years, had an unusual success at his recent recital. The progress he has made during the last three or four years is remarkable. The possessor of a beautiful, well cultivated voice, he is also a musician of unusual quality. His interpretations are proof of a high grade of intelligence, and his manner of presentation is noble and impressive. His program did honor to his taste and lofty ideals. Lovely arias from various Bach cantatas formed two valuable groups which opened and closed the program. The middle section was a group of songs by Wolf.

It was a program that could appeal only to a highly cultured audience and its choice was a compliment to the Berlin public. The listeners were quick to appreciate the singer's fine qualities, among which his correct and distinct German enunciation is by no means the least. Thanks to the playing of his accompanist, Karl Ulrich Schnabel, the recital became an evening of chamber music.

HUGO LEICHTENTRITT.

Sevitzky Guest Conductor With Mastbaum Theatre Symphony

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, has been engaged as guest conductor of the Mastbaum Theatre Orchestra, in Philadelphia. During his first week he presented the Roman Carnival by Berlioz, which composition, it was stated, had never before been played as an overture in any moving picture house in America, and both conductor and music were enthusiastically received by the public and critics. The Philadelphia Ledger declared that Mr. Sevitzky, who also is conductor of the Philadelphia Chamber String Simfonietta, showed the same absolute command of the full orchestra which he has always demonstrated with the string orchestra of the Simfonietta and gave a brilliant reading of the Berlioz overture. From the Inquirer came this report: "Mr. Sevitzky brought out all the color and brilliance of the Berlioz score, showing excellent command of the orchestra and performing the astonishing feat of keeping a motion picture audience so interested in the music that it forgot to whisper. Mr. Sevitzky infused unusual intensity into the orchestra, which has never sounded better tonally than it did yesterday due to the musicianship and skill of Mr. Sevitzky."

Massell Pupils Give Opera Scenes

James Massell's artist-pupils distinguished themselves in operatic scenes given by Arturo Gervasi. Among the participants especially effective was Caroline Ghidoni, in the roles of Mimi and Santuzza in La Bohème and Cavalleria Rusticana. Lucille Winston was excellent as Micaela and Ladislav Soucek splendid as Don Jose. Arturo Gervasi proved the outstanding figure of the evening with his glorious tenor voice. Hope Hern, Margaret Hoffman and Anna Van Kampen contributed a great deal to the success of the performance. Rosie Patrono, a pupil of Carlo de Begnac, graduate of the Conservatory Benedetto Marcello of Venice, played an Arabesque (Debussy) and Nocturne (Chopin); she has a beautiful touch and excellent musicianship.

Three Composers Honored in Paris

Festivals for Villa Lobos, Paul Dukas and Beethoven—Bachhaus Leaves Paris and Bauer Returns—Three Americans Win Success—Gustave Bret Has Anniversary Concert—Szigeti and Cecilia Hansen Heard.

PARIS.—Three composers had festival honors of late in Paris. The youngest is the Brazilian, Villa Lobos, who was born at Rio de Janeiro in March, 1890. His list of compositions includes 23 chamber compositions, 12 pieces for violin and piano, 20 for cello and piano, 100 piano solos, 100 songs to Portuguese, French, Italian, Spanish, and Arabian texts, four operas—Isath, Femina, Jesus, Zoë, 17 symphonic poems, six symphonic ballets, a sinfonietta, four Greek poems for orchestra, seven symphonies and a great number of other works. Surely he must have worked on Czerny's plan, which was to begin a new composition as soon as he finished the other one. His style is very modern, but those who know say that Villa Lobos has a recognizable personality, and that his music has sentiment, fine feeling and imagination, which are lacking in so many very modern works.

The French composer Paul Dukas, who composed the opera Ariadne et Barbe-Bleue, and the well known L'Apprenti Sorcier for orchestra, had a festival in his honor in the Pleyel Hall. An appreciative audience applauded the genial composer with great enthusiasm.

MORE BEETHOVEN THAN WAGNER

And Beethoven had a double festival. Albert Wolff, directing the Lamoureux Orchestra in the Gaveau Hall, was followed by Bruno Walter in the Pleyel Hall. A study of the Paris programs for the past month reveals that the hours given to the performance of Beethoven are much more numerous than the hours given to any other composer, although Wagner's name is oftener on the program. The actual figures are: Wagner 29, Beethoven 15, Saint-Saëns 12, Ravel 8, Bach 7, Haydn 6, Mozart and Schubert 5 each, Schumann and Berlioz 4 each, Brahms, Liszt and Pierné 3 each, Mendelssohn, Handel, Fauré and Stravinsky 2 each, with Grieg, Debussy, Franck, Mahler and Rimsky-Korsakoff each with 1 performance. The preponderance of the German and the paucity of the Russian are conspicuous.

Wilhelm Bachaus finished his European tour in Paris just before embarking at Toulon for an extended visit to Australia and New Zealand. Of course he had to play Beethoven, for both public and manager demand a Beethoven program from Bachaus. Consequently the list comprised the thirty-three Diabelli Variations, and three sonatas, including the last. This might have been considerably augmented if Bachaus had responded to the public demand for more.

Harold Bauer, who lived in Paris before he took up his abode in New York, was greeted with long applause as soon as he appeared on the platforms of the old Conservatory Hall and the Pleyel Hall to play Beethoven's fourth concerto with Monteux's orchestra, and Schumann's concerto with Gaubert's orchestra. Both these works gave him scope for the expression and poetry which have been long associated with his name. He was compelled to give extra numbers.

OVATION FOR ITURBI

Iturbi had an emphatic success with Grieg's concerto, which he played with the orchestra under the direction of Monteux in the Pleyel Hall. Again the concert was

interrupted with applause so tumultuous that seven recalls with the conductor did not allay the tempest. To cut the Gordian knot, Iturbi played Schumann's Arabesque as a solo number and the concert went on its belated way.

The young American, Beveridge Webster, has played with several orchestras this season, and recently gave two recitals in the Erard Hall. He has a large following here and is esteemed one of the prominent pianists of Paris. Both he and Shura Cherkassky played for the Students' Atelier Reunions in Thurber Hall in connection with the American Church of Paris.

SUCCESSFUL VIOLINISTS

A very brilliant violinist of the most facile technique, Henri Temianka, was warmly applauded by a large audience in Gaveau Hall when he made his first Parisian appearance some two weeks ago.

Samuel Dushkin, whose violin transcriptions appear on so many programs, gave a highly successful recital in the Gaveau Hall, which was well filled. He played Vitali, Bach and Mendelssohn for classics, and finished with modern French, Spanish and Slavonic works.

Sasha Culbertson, formerly a pupil of Sevcik, and for the past year or two a resident of Paris, played a varied and very exacting program of works for the violin, including César Franck's sonata, in the hall of the Swedish Institute and was greeted with exceptionally warm applause. It is strange that a violinist of Sasha Culbertson's great ability and mastery art does not appear more frequently before a Parisian audience.

WARM WELCOME FOR TENORS

Among the vocalists, of whom the name is legion, mention should be made of Frederick Yeo, an English tenor who has made Paris his home since the war. His rich and voluminous voice and his perfect diction in the English language were heartily welcomed by an audience which completely filled the Chopin Hall.

Another tenor, Michel D'Aria, has a very agreeable and well managed voice. But the most remarkable feature of his program was a list of names which would not have disgraced the Aztec language of ancient Mexico. Where and when did the following composers live and work? Arakichvili, Chavachvili, Balanchivadze, Thakthakchvili, Paliachvili, Soulikanichvili. Their music is less fantastic and it won the sympathy of an enthusiastic audience.

SEVEN-YEAR-OLD HARPIST TO QUEEN OF RUMANIA

Another prodigy has made a bid for fame on Paris. She is not eight years old and has already been appointed harpist to the Queen of Rumania. Her name is Doina-Nora Michailenco, and she looks absurdly small beside the concert harp she played at her recital in the Erard Hall. Her technique is fairly well developed, especially when the age of the child is considered. But her power is necessarily moderate, and her best effects are made in light and rapid passages of the nature of arpeggios.

Gustave Bret, who founded the Bach Society of Paris twenty-five years ago, has had the satisfaction of a public acknowledgment

ment of his splendid work. An anniversary concert in the Salle Pleyel with Monteux's Orchestra, choruses, trios, soloists, was heard by an immense audience which gave founder and conductor Bret prolonged applause.

SZIGETI AND BAUER

Mention should be made of the superb performance of sonatas for violin and piano with which Joseph Szigeti and Harold Bauer regaled the public at a recent Philharmonic concert in the Pleyel Hall.

Cecilia Hansen's concert with the orchestra of the Conservatoire, conducted by Gaubert, and also with a group of smaller pieces, accompanied by the piano, was to exploit a new violin by a Russian engineer and scientist. The instrument has unusual volume, but very many of the hearers were overheard to say that they much preferred Cecilia Hansen when she played her Stradivarius. Needless to say the playing was as beautiful and faultless as ever. She remains the same superb artist even though the instrument itself has taken its first steps along the mechanical highway.

C. L.

Kedroff Quartet and Their Manager Sail

When the S. S. Europa left New York harbor on April 26, it carried with it a portion of the Feakins organization, namely, William B. Feakins, founder and president of the concert, and the Kedroff Quartet, which has just completed its third extensive concert tour of the United States and Canada with a record of seventy-one concert appearances for the past season. The Quartet will fill summer engagements in France, Switzerland, Holland and England, and its members also are hoping to devote at least one month to a well-deserved vacation before they return to America on October 20 for their fourth consecutive season in this country.

Mr. Feakins' vacation, however, will consist of but three weeks on the continent, visiting about sixteen cities. Berlin, Munich, Vienna, Budapest, Paris and London are a few of the places which Mr. Feakins will scan for interesting people to bring to this country.

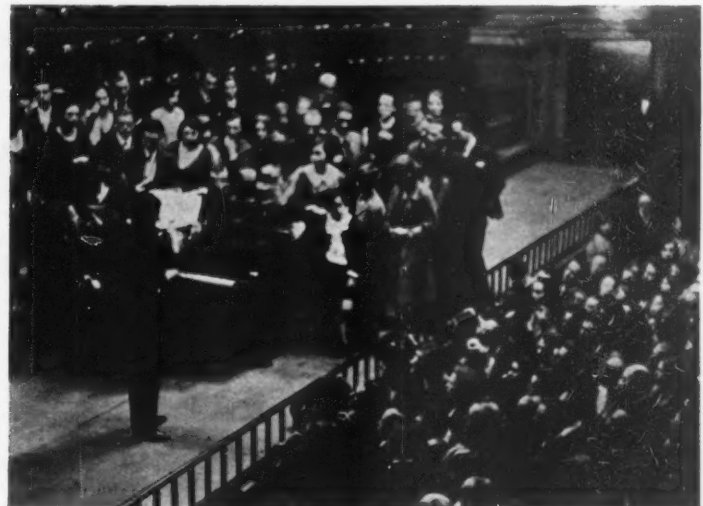
Klein School of Music Piano Recital

A piano recital was given on April 25, by the following pupils of the Klein School of Music, Evalyn L. Klein, pianist, teacher and director, at the School in Harvey, Ill.: Dorothy Agnell, Jane Miller, Helen Bloom, Bynle Schleiger, Helen Walker, Isabella Burt, Verna Shafer, Adeline Kostecka, Muriel Dalloz, Norma Walker, Jennie Boginska, Jane Schleiger, Clarence Schulta, Grace Siegman, Virginia Siegman, Ralph Dornoff, Alice Gerzely, Mildred Cech, Florentine Dornoff and Elizabeth Larsen. Miss Klein accompanied several of her students at the second piano. A large audience responded enthusiastically to the fine work of the players, who gave convincing proof of excellent training.

Metropolitan Choral School Concert, May 21

Much interest centers in the first public concert of the choral school of the Metropolitan Opera Company, under the direction of Edouardo Petri, at Town Hall on Wednesday evening, May 21. 150 women and men and forty-five boys will participate in a well arranged program, including a number of selections of special interest. A distinguished audience is expected to attend.

NATHAN MILSTEIN'S FIRST APPEARANCE IN MIDDLE EUROPE



The above photographs show (left) the violinist playing for the capacity audience that heard his successful Vienna recital on March 26 last, which, incidentally, marked his first appearance in middle Europe; and (right) the artist surrounded by enthusiastic admirers who clamored for encores at the end of the recital. Mr. Milstein plays a Joseph Guarnerius violin of 1729, the "Unico," sold to him by Emil Herrmann, dealer, of New York and Berlin. (Photos © by Willinger)

Edwin Hughes Announces Fourteenth Annual Summer Master Class for Pianists and Teachers in New York

Edwin Hughes has announced his annual Summer Master Class for pianists and teachers, which will be held in New York City from June 30 to August 8. This marks the fourteenth successive year of these popular master classes in New York, the first summer session having been conducted in 1917,

The six-weeks' course, which is open both to players and auditors, includes both private and class lessons, thus making it possible for each member to benefit by the classes in technical procedure and interpretation. At the class lessons, the esthetic, technical and pedagogical sides of the art of piano playing



VIEW OF THE HUDSON RIVER AND RIVERSIDE DRIVE FROM EDWIN HUGHES' MUSIC ROOM.

in order to offer to teachers and pianists unable to spend the winter season in the metropolis an opportunity to become acquainted with Hughes' widely-known and successful method of teaching.

Last year the Hughes Summer Master Class was attended by representative pianists, teachers and musical educators from Alabama, California, Colorado, Connecticut, Florida, Georgia, Illinois, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, North Carolina, Oklahoma, Oregon, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, and the District of Columbia. In addition, there were pianists and teachers from Russia, Czechoslovakia, Canada, Cuba, Hungary, Venezuela and British India who studied with Mr. Hughes last summer.

This season, to judge from the advance enrollment, the class promise to be equally large, if not larger than last summer.

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are discussed and copiously illustrated. The interpretation lessons cover a wide range of material, from Bach to the moderns.

The work has for its basis a clear and easily understood presentation of the fundamental principles which underlie correct tone-production and big technical development, and it includes the immediate application of these principles to study material chosen from the finest works in the literature of the instrument. Years of experience have perfected the character and scope of the work offered in the six weeks of intensive study, and have led to the accomplishment of exceptional results in a condensed course of the highest value.

Hundreds of letters from teachers in all parts of the country testify to the stimulating experience of the summer session, and to the remarkable results achieved with their own classes after the application of the principles of artistic performance and modern teaching as presented by Edwin Hughes.

Simplicity and directness of method, and the constant unity of technical and musical procedure along the most modern lines form the keynote of the course, leading to speedy and positive accomplishment.

During the course, a series of recitals will be given by professional pupils of Mr. Hughes, at which many of the most significant and important works in the entire piano-forte literature will be performed. Last season, programs were played by the following pianists: Alton Jones, John Crouch, Jenia Sholkova, Anca Seidlova, Marvin Green, Lois Spencer, and Mr. and Mrs. Hughes, who closed the series with a two-piano recital.

The ever-increasing number of brilliant young pianists who have received their final training with Edwin Hughes prior to making

their New York debuts, and the exceptional success of these young artists on the concert stage, offer striking proof of Hughes' remarkable ability as a maker of pianists.

During the past few years, twenty-nine individual recitals have been given in the principal concert halls of New York by professional pupils of Edwin Hughes, all of whom have received the unequivocal stamp of approval of the New York press and public. Of these, a number are well known throughout the country from their extended tours, and several have toured Europe, playing in Germany, France, Austria, Hungary, Holland and England with such outstanding success as to indicate definitely that the time has now arrived when talented American-trained pianists can carry their matured art to other lands with full confidence as to the results. The principles and training that have led to the success of these young artists form the basis of the course given and the Summer Master Classes.

Edwin Hughes' extraordinary gifts as a teacher were recognized by his own great master, Theodore Leschetizky, who made him one of his assistants in Vienna, and wanted him to continue to live in the Austrian capital in this connection. After three years in Vienna, however, Mr. Hughes had signed a contract which brought him to America for a period of two years, and on his return to Europe he established himself independently in Munich, from which place he continued to send members of his class to Leschetizky in Vienna from time to time.

Leschetizky presented Edwin Hughes with the testimonial reproduced herewith when the

whose names have been considered of sufficient importance to be listed in the following well-known European encyclopaedias of music: Riemann's Musik Lexicon (Leipzig), the Neues Musiklexikon (Berlin), the Illustriertes Musiklexikon (Stuttgart), the Dictionary of Modern Music and Musicians (London), Grove's Dictionary (American Supplement), besides the standard American musical and other reference works.

During his seven years of residence in Europe, his classes included graduates and students from many of the most important European conservatories, among them the Berlin Hochschule für Musik, and the Conservatories of Vienna, Leipzig, Munich, Würzburg and others, besides students from Russia, Poland, England, Roumania, Canada, the United States, and other countries. His wide experience, both in Europe and America, has led him to the conclusion that the problems and ambitions of the American student are most thoroughly understood and most adequately forwarded by the American teacher.

The important position held by Edwin Hughes in American musical life, and his vital influence in the field of piano playing in particular, are indicated by the widespread attendance at his New York classes, and by the fact that Hughes' pupils are to be found among the most successful pianists and teachers in all sections of the country. As directors of music and leading members of the faculties of many of the best-known colleges, schools and musical institutions in America, where many have been placed through direct recommendation, Hughes'



TESTIMONIAL LETTER FROM LESCHETIZKY TO EDWIN HUGHES.

(Translation)

Carl Ludwigstrasse 42
Vienna, XV/III
May 22, 1910

The undersigned hereby certifies that Edwin Hughes, who has studied piano with him with much success for several seasons, has, during the season of 1909-1910, prepared pupils for him, and, indeed, in an excellent manner. He is therefore to be recommended not only as a pianist, which the undersigned has already done, but also as a splendid teacher. His abilities in both these directions rest not only on his gifts, but also on the splendid practical and theoretical knowledge which he possesses.

(Signed) PROF. THEODOR LESCHETIZKY.

latter left Vienna after his period of association with him.

Edwin Hughes, internationally known as a concert pianist of brilliant achievement and authority, is one of the few American artists

pupils are active in practically every state of the Union, establishing the high ideals of their master in the art of piano playing, and meeting everywhere with unusual success, both as performers and teachers.

Raymond Shannon's Costume Recital

Raymond Shannon, baritone, appeared in a Character Song Recital, May 7, in Milbank Chapel, Columbia University. Esta Pike provided the artist with excellent piano accompaniments.

Mr. Shannon presented four groups, formal recital material, also four Sea Songs, in which the artist was in his proper metier, for ample opportunities were afforded his native

dramatic ability. Aided by suggestive stage settings and effective costuming, Mr. Shannon created a tasteful and colorful atmosphere with the ballads; in fact, this group was the "high tide" of the recital.

Songs portraying the inner life of the Clown followed, sung in costume; the ability to project with taste and adequacy, and the humor and tragedy of the traditional fun-maker, were of a high calibre. A group consisting of Negro songs of a modern and sophisticated style closed the program.

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Lorraine Foster Pleased With Response Given to the Stephen Foster Society

Relates Amusing Incidents Showing the Ignorance That Still Prevails
About the Composer—Feels That to Make Him Better
Known Is a National Duty.

When Lorraine Foster founded the Stephen Foster Society of New York there were some enthusiasts who could not believe that Miss Foster was right when she claimed that Stephen Foster was not well known by his countrymen.

In fact they tried to argue with her that everyone knew that Foster had written My Old Kentucky Home and Old Black Joe. But Miss Foster had looked into the matter too long and thoroughly, and she was absolutely convinced that such a society was needed.

"But," says Miss Foster, "I did not really know how very badly the cause of Stephen Foster needed an impetus. Since I have been heart and soul in this work it has been amazing to find that the average ninety-nine out of a hundred do not know about Stephen Foster. And as much as I come in contact with this ignorance I am always surprised, somehow, when it is forced upon me."

"Do you mean to say that people actually admit their ignorance of the composer?" we asked Miss Foster after her positive statement.

Sitting on the lounge in her comfortable studio, our vivacious hostess became more than emphatic, she actually grew excited. "Of course I mean it, and it would amuse you to know the absurd incidents that have come to pass and the naive ways that people express that very ignorance."

"You won't believe me when I tell you that one evening I went to a soiree with a friend of mine, and when I was introduced as Lorraine Foster, a relative of the famous Stephen Foster, the gentleman to whom I was being presented graciously smiled at me and said: 'I hope you will bring Mr. Stephen around some time.' . . . My friend hastened to explain that this was the sixty-sixth anniversary of the death of the composer and that I had recently founded the Stephen Foster Society. But the explanation did not seem to penetrate, and again the gentleman asked me to 'bring him around.' There was nothing left to do but pass on, and all I

could do was look at my friend in amazement, and gasp. Finally I said, 'Do you think he meant it?' 'Certainly,' my friend said, 'that's the pity of it.'

"And that gentleman was supposedly an intellectual and the officer of a prominent organization!"

"Countless times, when I have mentioned the Foster Society," said Miss Foster, "I have had folks tell me that Foster did not write the songs he is accredited with, but only collected them; and again I have had people say, 'I must confess my ignorance of Foster and his works.'"

"On the other hand," continued Miss Foster, "I have had the most wonderful response from those who do know about Foster and of his great value to us. When I first sent out announcements regarding the formation of the Society, I received letters from all over the country, and from the foremost musicians. It gave me a real thrill to know that I had the good will of so many worth-while people. All expressed their pleasure in the work I was doing and stressed the fact that I was touching a very important point."

We also realized that Miss Foster had had the support of the press because we found that her work and the Society had received unusual publicity in the newspapers. "When I told the editors about my work," she explained, "they were very interested and gave me encouragement not only verbally but in their writing; and all this has helped to give me a greater desire to carry along the idea I had in forming the Society."

"Why shouldn't you have cooperation and encouragement?" we remarked. "You are carrying on a very worth-while cause."

"Thank you!" Miss Foster replied. "I am happy to hear you say that, but I have met with some opposition. However, I believe that those who have disapproved of my work do not understand the spirit of the organization and its real purpose, which is the fostering and promoting of our folk

songs. After all, it is a national interest, and you would be surprised to know that there are those of us who do not know we have any folk lore. This is perhaps because much of it is buried in the provinces from which it sprang, and the folks prefer to keep it for themselves. I have in mind now many folk songs one hears in Kentucky, and parts of the South. These songs have practically become localized because the folks who sing them live and die in the same part of the country and never take their songs to lands beyond."

"I understand that there is a wonderful harvest of typical American folk songs out West," Miss Foster remarked, "but I am not as familiar with them as I am with those of the South and East."

"Of course my chief love is Foster, and I am determined to make his songs better known and loved. Why shouldn't we, who own Foster, not know him and love him when people in foreign lands know about him and sing him. I feel that he is of national interest and I will say that to know about him is almost a national duty." M. T.



LORRAINE FOSTER
Founder of the Stephen Foster Society of New York

Inkova Glee Club Concert

In the Assembly Room of the American Woman's Association Club House, on May 12, the Glee Club of the Inkova Outdoor Club gave a successful concert, under the direction of Ross David, with Mrs. David at the piano.

The organization, which is in its second decade, with each performance shows a marked gain artistically. There was a fine tonal balance, precision of rhythm and clarity of diction noted that reflected credit upon the work of Mr. David.

The program opened with two numbers which at once revealed the fact that the singers have been carefully trained. You Dear and I (Clark), was performed by the "prima donna chorus," after which another choral number, The False Prophet (John Prindle Scott), was much enjoyed. Frequently in

between solos the glee club performed, always in admirable fashion. Their selections were varied, as far as the interpretations went, and the audience gave the singers and Mr. David a warm reception.

Solos were well sung by Lilliebell Barton, lyric soprano; Mary C. Browne, mezzo soprano; Mrs. Lorraine Voigt, dramatic soprano, and Vera Shainin, mezzo soprano.

Jacques Gordon Visits New York

Jacques Gordon, of the Gordon String Quartet, stopped in New York on May 8 for a short visit between trains. The Gordon String Quartet is on an extensive tour which will last until nearly the end of May. Mr. Gordon expects to be back in New York early in June, after which time he will go to his summer home in Falls Village, Conn.

HENIOT LEVY

PIANIST — COMPOSER — TEACHER

HENIOT LEVY IN MASTERFUL
PIANO RECITAL.—Chicago Daily News, April 24, 1930

New Works and Performance Praised by Critics
after Recital, April 24th



A Most Talented Skilled Imaginative Composer — A Pianist-Virtuoso. — Herman Devries, Chicago American.

Remarkably Bold and Definite Gift for Melody.—Eugene Stinson, Chicago Journal.

Mr. Levy's Chopin was poetic in feeling and vigorous in expression. A Chopin of strong contrasts of light and shade. In the cantabile passages he made the melody stand out with warmth of tone and grace of expression. There was variety to follow the changing moods and always fine artistic purpose in all that he did.—Chicago Evening Post, April 24, 1930.

Our applause is furthermore tinged with amazement that Mr. Levy should be able to preserve the fluency of his finger technique, the command of the instrument he displays, when one knows how much his time is taken up by the many demands upon his knowledge, erudition and pedagogic talents.—Chicago Evening American, April 24, 1930.

One of the heaviest and taxing programs of piano music of the season was presented last evening by Henriot Levy, Chicago pianist-composer, at his recital and a masterly and pianistically brilliant interpretation was given to the Chopin group of his program. In all of the compositions there was authoritative interpretation, musical rendition and a display of technical command. The hall was filled with a representative audience of the leading musicians of the city and the applause was hearty and enthusiastic for the performance given by Mr. Levy to his program.—Chicago Daily News, April 24, 1930.

Henriot Levy, celebrated pedagogue, came forward last night in Kimball Hall to demonstrate his pianistic attainments, greatly to the pleasure of a large audience. Heard in the first ballade, the fantasy and three etudes of Chopin, he proved himself master of the idiom, a facile technician, a poetic interpreter of this greatest of the romanticists.—Chicago Herald-Examiner, April 24, 1930.

GUNN PRAISES LEVY'S COMPOSITIONS

The musical idiom employed ranges from long-lined melodies of Straussian type to direct and persuasive lyric lines of distinct Wagnerian texture; from the highly chromatic harmonies of Richard the Lesser to the bold whole-tone scheme of modern France.—Glenn Dillard Gunn, Chicago Herald-Examiner.

He excels particularly in the creation of slowly moving sustained melody and the slow movements of the quartet and sonata were more than commonly interesting. Needless to say he has been a profound student of the architecture of the Sonata form.—Edward Moore, Chicago Tribune.

An Evening of Fine Music.—Maurice Rosenfeld, Chicago Daily News.

The quartet is a work of the true creative impulse. Melodies of vigor in a harmonic setting, rich and varied in color. The Allegretto Scherzando was sprightly in thought, with pleasing contrasts and graceful rhythms. The quartet played it with the light touch and dainty shadings to bring out its quality. The Andante was lovely. Music deeply felt and expressed with a directness that gave it power. Mr. Levy brought ripe musicianship and technical skill to the task—otherwise there can be no art—and he had something to say, which is the all-important. Music founded on the old models, yet with the freedom of the modern spirit. It was beautifully played.—Karleton Hackett, Chicago Evening Post.

Henriot Levy is an earnest and conscientious student of the piano in all its phases and a composer with a large number of extended works to his credit. Being one of Chicago's well known pedagogues as well, it is sometimes difficult to see how he can keep himself in form for a recital of major proportions. But he did. He played thoughtfully and effectively and to the sincere pleasure of a large audience.—Chicago Tribune, April 24, 1930.

Studio: Kimball Bldg., 306 S. Wabash Ave., Chicago—Harrison 1819



Photo by Felker

THE EASTON SYMPHONY ORCHESTRA, EARLE LAROS, CONDUCTOR.

THE MIDDLE OF THE ROAD IN SINGING

By Charles Bowes.

Out here in California, a man who drives his automobile in the middle of the road, gets hell, and deserves it. Over against this, any singer who wanders from the middle of the syllable he is singing during a sustained tone, gives himself a lot of hell. Why? Because in the middle of the syllable is stillness in articulation, which gives for conservation of energy, instead of its dissipation. In singing, the number of conspicuous points that need to be kept in the middle of the road, are more than a few.

What is the middle of the road? A definite line between flaccid on the one side, and rigid on the other. A line between "Lax, limber, drooping," and "stiff, unpliant, inflexible." The center can be called flexible, and is surely more enjoyable to singer and listener than either side of the center.

Can we be flexible in part of our instrument, and stiff, or drooping in others? We have all tried and called it a day, but we are not so sure, after thinking it over. Why? Because our instrument is an organism that has grown; not like a house, which was built. Any part of our instrument that is flaccid or rigid, affects the whole. Make an ugly face and you will find some form of rigidity in the pharynx. Want to try another? Let your eyes go dead and try to smile at the same time. Not so good. Another? Frown and try to speak pleasantly. Feels kind of labored, doesn't it? Now smile and say "damit" with fervor. A sort of tea party "damit," wasn't it? What do these foolish things teach us? Simply that you cannot co-ordinate, for one thing, and flexibly do another, of an opposite feeling. What is co-ordination? It is the balanced activity of the motor and sensory nervous systems in perfect poise. These systems, however, have no action of their own, but act only in direct response to the mind's activity of action and feeling, produced in a form state, and all three are mental. Discouragement has a tendency to make articulation flaccid, and anger has the opposite effect, namely rigidity (resistance). Articulation needs some lubricant, to have it flexible, and any of the positive feelings will furnish the oil. Joy, courage, sympathy, confidence are positive feeling. Fear, anger, doubt, worry, etc., are negative feelings or sense, and are the wrong feelings that produce squeaks (friction) in life, singing, golf, marbles, or going to see your girl.

Say "Oh" with a great sense of surprise! Is the tone "open" or "covered" or "closed." It is "closed" if you have a real sense of surprise. Is surprise a feeling activity or a muscle activity, or does it react on the two nervous systems, producing a perfect co-ordination? Can you duplicate this by pulling

up on your palate? A poor imitation. In your surprised "oh," three things happen automatically: You take breath with an open throat (and the breath goes just where it should), your whole instrument is instantly attuned, and you speak without hesitation. However, all three things are preceded by an activity very often overlooked, and that is the facial expression, or pantomime. With the face flaccid or rigid, this face pantomime is interfered with, and the real surprised expression is lacking in reality or completeness. This pantomime is a very essential point in the lubrication of all the working parts, and adds the sincerity that helps convey your thought to others. We English speaking people have an unwritten law, and that is never to express our feelings. I had an Italian tenor, who, after singing a phrase in splendid poise, said, "Maestro, I love to sing that way; it is beautiful."

How many students of English or American parentage, would have the all-fired nerve to say that; yet this boy of Latin blood said it so simply and naturally, expressing his true feeling about his singing.

Tone color is a closed book to the physical singing expert. Why? Tone color is caused by the modulation of the overtones of the human voice in direct response to imagination and feeling, and the variance of these overtones is the chief difference between two voices of the same type. All perversion of overtones is due to wandering away from the center of the road, and will always be found in flaccidity or rigidity. To improve the quality of the voice demands attention to the actions of the mind, and also to the responsive conditions of the whole instrument.

Well, to sum up our findings about the middle of the road in singing. Everything we do in singing should be center, but the one, namely, do not drive your auto in the middle of the road.

Schumann-Heink to Sing at Fontainebleau

Mme. Ernestine Schumann-Heink will go to Fontainebleau to participate in the tenth anniversary festival of the Fontainebleau School of Music to be held July 3 and 4. She will appear as guest artist at the festival concert to be given July 4.

The festivities open July 3 with a Ravel concert, with Ravel himself in charge of the program, which will be made up entirely of his works. He will be assisted by Madeline Gray, soprano; Beveridge Webster, pianist, M. Asselin, violinist and M. Marechal, cellist. The concert the following day will be in honor of Saint-Saëns, who helped to found the school ten years ago. The artists at this

concert will be Isidore Philipp, pianist; Paul Bazelaire, cellist; Andre Pascal, violinist, and Yvonne Gall, soprano. A luncheon in honor of the officials of the institution will follow, attended by M. Francois Poncet, Minister of Fine Arts, the American Ambassador, dignitaries of Fontainebleau and the American committee of the school, including Walter Damrosch, Francis Rogers and Harry Harkness Flagler. In the evening, the students of the school will stage a fete in front of the palace, under the direction of Gerald Reynolds.

Tillotson Artists Busy

Ellery Allen, soprano and costume recitalist, recently sang at the Women's Press Club of New York at the Hotel Astor, with Arthur Van Haelst, baritone. The program was one dedicated to art, and was arranged by Amy Ray Sowards, chairman of music. A beautiful picture was presented by Miss Allen, who was dressed in a costume of 1870, and sang songs of that period. Arthur Van Haelst, who is rapidly gaining in popularity as a baritone, was enthusiastically received by an audience crowded to the doors, with the gallery completely taken.

Leonora Cortez, American pianist, is now an artist connected with the Betty Tillotson Concert Direction. Miss Cortez leaves for Europe on July 1, where she will play in England, Holland, France, and will remain until December, 1930. She will then return to America to fulfill concert engagements in this country and Canada. Miss Cortez is a young woman of modest personality whose playing both in Europe and in this country has brought to her nothing but sincere appreciation and recognition as a splendid artist.

One of the finest quartets at the present time being heard by the public is the St. Ambrose Quartet of women, which sang at the American Woman's Association in a concert on March 9. This quartet consists of Janet Cooper, soprano, Genevieve Faust, mezzo soprano, Emma Georgen, mezzo contralto, and Caroline Thompson, contralto. Marion Fowler is accompanist and manager. The quartet was organized in 1927 and trained by Mr. Bartholomew. It has a large repertory, and is pronounced one of the best balanced ensembles now appearing in New York.

Burton Cornwall, baritone, and president of the Oratorio Society of Hartford, Conn., appeared at the American Woman's Association on April 27, in the ball room. He gave a joint recital with Geraldine Marwick, soprano. Mr. Cornwall was presented in New York last season, in a debut recital, and was enthusiastically received.

Betty Tillotson presented the Warren dancers at the Woman's Advertising Club on March 18. This affair was held at the Hotel Roosevelt. They were a group of

Easton Symphony Orchestra Closes Tenth Season

The Easton Symphony Orchestra, Earle Laros, conductor, closed its tenth season on April 24 before a large and well pleased audience. An ambitious but well played program was given, including the Freischuetz Overture, the Bach Suite No. 3 in D, and the Prelude to Die Meistersinger. The orchestra was never in finer shape than on this evening, which marked its fiftieth program. The Bach Suite was probably the outstanding number on the program. The first trumpeter, using the original D trumpet, made the rendition of the work possible. Mr. Laros, always a devotee of Bach, gave special care to the work and it was played with sufficient romanticism to make it interesting. The tone of the strings in the Air was lovely.

During the intermission the president of the organization spoke of next season's plans and announced that there will be five concerts, two of which will have outside soloists, two with local soloists, and one with the orchestra alone. A new board of fifteen directors has been elected and an executive committee of prominent citizens formed.

After the intermission, the orchestra played Auber's overture Masaniello, which was noted as being the first number played at the very first appearance of the orchestra. After that came the Ravel Pavane, the Kopak of Moussorgsky and Finlandia which received a spirited reading.

The orchestra was accorded a real ovation at the close and Mr. Laros was presented with a silver loving-cup from the personnel of the orchestra.

The orchestra played a concert in Bethlehem, with Percy Grainger as soloist on April 29.

children doing adaptations of the Minuet. Ellery Allen sang a group of songs.

Merry Harn sang at the Woman's Advertising Club on April 12. Miss Harn, who recently gave her first New York recital this season, left for Chicago on May 1, where she will have several concerts.

Pattison to Summer in Connecticut

Lee Pattison plans to join the music colony at New Hartford, Conn., this summer, taking with him twelve of his pupils. He will be near the headquarters that Jacques Gordon has built for his Gordon String Quartet, and these two groups will be closely associated.

Pattison and his colleague, Guy Maier, will make their farewell tour as two-piano recitalists next winter. Maier will sail for Europe with Mrs. Maier on May 21 on the S. S. George Washington. After three weeks in Berlin, he will return in time for the summer season at the School of Music of the University of Michigan.



JOANNE de NAULT

Contralto

**Wins Enthusiastic Approval
at Lindsborg (Kansas) Festival, April 13-20**

Joanne de Nault was very satisfying in her three oratorio performances. She has sung with some of the best oratorio societies in the country. Her voice is of good range and quality and her interpretations are in keeping with oratorio style. Miss de Nault rendered the difficult aria "Have Mercy on Me Oh Lord" with touching pathos. (Bach's St. Matthew Passion.)—Lindsborg News-Record.

Miss Joanne de Nault is another favorite

who added to the reputation she achieved in her Bach solos.—Kansas City Times.

Miss de Nault was at her best in "He was Despised." (Messiah)—Wichita Beacon.

Her rich contralto voice lent itself admirably to the three arias from the classic operas by Puccini, Purcell and Gluck. Her voice is large and full and she sings with conviction as well as with poetic understanding. (Recital program)—Lindsborg News Record.

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The annual competitive examinations for entrance to the Juilliard Graduate School will be held in New York City during the first week of October, 1930.

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A VISIT WITH MARY McCORMIC

A paneled room in corn yellow and pale violette de Parme. A rug in violette de Parme, with curtains to match, ephemeral creations in flimsy georgette with little frills along the edges. A green couch and violette de Parme armchairs. And most important of all, a piano—most important since this is the new home of Mary McCormic in Paris. The unusual mauve of this room creates an atmosphere, almost a mist, like the mist that envelops the whole of Paris during the dull winter months. There is an adjoining room with a green couch and a tiger rug, on which Mary McCormic curls up in a manner more suggestive of the hunting field than of the boudoir. For there is always a fresh breeze around this singer. There are no poses, no forced gestures, no careful weighing of every spoken word. Mary McCormic has plenty of brains and a personality that reaches out not only to the person who talks with her but also across the footlights to the crowded house, which never fails to reciprocate with enthusiasm. I had come to ask Mary McCormic about Louise, her last triumphant creation at the Opera-Comique, when even the orchestra men rose to applaud her.

"At one of our last rehearsals," she said, "we were working with Albert Carré, Sidney Rayner as Julien, and myself, when Charpentier himself came in. Well, you know Carré, thin, of middle height, with snow-white, short hair, the greatest director that the Opera-Comique has ever had. And there was Charpentier, plump, with scraggly hair and glistering blue eyes, carrying the cane that Caruso gave him, his flowing tie giving him the air of his own Julien. The two old men kissed. I wish you could have seen them." Miss McCormic was acting out the scene by this time.

"Well, Charpentier stopped the rehearsal at every line to ask Carré whether he did not remember some special incident at the creation of the opera—in 1897. And when Carré obviously did not remember, he would not admit it. Then Charpentier decided that the tempos were wrong and that since there was no passion in the entire opera, it being just poetry, it was being produced entirely wrong. 'You can imagine how we felt; Rayner, who was making his debut in Paris, and I, making my debut in Louise!'"

The story of Louise is the story of Charpentier's love, and it was the non-delivery of a letter that broke up the romance and sent Louise out into unknown Paris, lost to Charpentier as she was to Julien. Miss McCormic listened to Charpentier tell the story of his life on the Butte in those days, attended by a Negro servant, whose only garment was a loin cloth. He remembered the cat shut up in a house for two months, which had

caten off the wall paper from sheer hunger. "Then," Miss McCormic continued, "somebody suggested my playing the part with my own hair. Just as though I could ever do it?"



MARY McCORMIC
as Thais.

How can an artist create an illusion for the public if he cannot fool himself first? I must have wigs and dresses just so as to feel the part, to think that I am that person. And only when I have fooled myself can I fool my public."

Miss McCormic sits up as she speaks;

she has quick gestures. She sometimes jumps up to illustrate better what she is saying. She analyzed the frivolous and independent character of Louise. She spoke of the pleasure-loving Manon—a part she loves—and which Albert Carré and Mary Garden followed last summer from the first notes to the last dying cry, for they both have great faith in Mary McCormic. And as she spoke, the violette de Parme mist of the room enveloped her. I saw this woman of fiery temperament as the dainty Juliette, the innocent Marguerite, Manon with her trailing skirts and caprices, and lastly, the demure Louise, the little working girl of all ages and all countries, seeking love.

And at that moment the Chinese butler came in and announced lunch in mumbled words that none but an expert could understand.

"I'm probably going soon on a tour of the opera houses of Central Europe," Miss McCormic said, as she walked into her Italian dining room. N. de B.

Branscombe Compositions Programmed at L. A. P. W. Meeting

At the meeting of the National League of American Pen Women held in Washington, D. C., compositions by Gena Branscombe were featured on several of the programs.

At the composer's concert at the home of Mrs. Henry F. Dimock on April 24, Scenes V and VI from Miss Branscombe's choral drama, *Pilgrims of Destiny*, was given a splendid performance by the Capital City Choristers, assisted by the following soloists: Mildred Huber, soprano; Katherine English, contralto; Irving Horn, baritone, and Jesse Veitch, tenor, and a trio composed of Grace Cooke Beebe, first soprano; Ella Mintz, second soprano, and Mary Templin, contralto. The orchestral accompaniment was furnished by the National String Quartet, with the addition of a double bass—Henri Sokolov, first violin; Max Pindar, second violin; Samuel Feldman, viola; Richard Lorleberg, cello, and J. Stasny, double bass. Mrs. Emery, director of the chorus, was at the piano, and the composer conducted, as is her custom, without a score.

The following day, two Branscombe compositions, *By the St. Lawrence Water and Happiness*, were sung by Gladys George, soprano, accompanied by the composer. That evening, Miss George again sang these two numbers and also *The Morning Wind*, *I Send My Heart Up to Thee*, and *Bluebells Drowsily Ringing*, on a broadcast over station WMAL. Miss Branscombe was again at the piano. On April 27, at the Congressional Country Club, Miss George sang *At the Postern Gate* and *By the St. Lawrence Water*; Harlan Randall, baritone, sang *Krishna*; Evelyn Randall, soprano, was heard in *I Bring You Heartsease*, and the last two named artists also sang a duet, *Laughter Wears a Lilled Gown*. Miss Branscombe again assisted the artists at the piano. And that evening, the two scenes from *Pilgrims of Destiny* were again finely performed by the Capital City Choristers, this time under the baton of their own director, at the Y. W. C. A. Auditorium.

Jean Wiswell Concert Management Notes

Jean Wiswell announces the management of Mildred Titcomb, pianist, who made such brilliant debuts this season in New York and Chicago. Miss Titcomb has just left for Honolulu and in June will return to her home in Mexico, where she will work on her programs for next season, when she will again be heard in New York, as well as in numerous concert engagements throughout the country, including appearances with orchestra.

Sigismond Stojowski's recent appearances have included recitals at the Ward-Belmont School in Nashville, Tenn., in several cities in Ohio, and in Pittsburgh, Pa. He also played in Washington at the newly-appointed Polish Embassy, which heretofore has been merely a Ministry. This summer, Mr. Stojowski will resume his classes at the Moran School, Puget Sound, near Seattle.

Margot (formerly Daisy) Jean is booked in Europe for her unique recitals of cello and songs at the harp in London, Amsterdam, Antwerp and Brussels in October. Returning to this country late in November, Miss Jean will resume her popular recitals in an extensive trans-continental tour, having been reengaged by L. E. Behymer for a third tour of the Pacific Coast next season.

Harriet Eells sailed on May 10 for Europe, where she will give a recital in London at Aeolian Hall on June 3. She will return to this country in time for several summer engagements and next season will again be heard with the American Opera Company.

Ena Berga is winning an impressive success with the Belgian public, in her many appearances with the Royal French Opera in Antwerp, and has been reengaged for next season.

Alix Young Maruchess has found wide interest in and appreciation for the viola

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and viola d'amore in her recitals this season at the Knox School, the Harvey School, before the League of Composers, the Friends of Music in Washington, the MacDowell Clubs of New York and of Orange, at Princeton University, and on the Snow Sunday Musical Series in Worcester.

The Fisk Jubilee Singers are just concluding their most active and successful season in this country, which included a third appearance with the Detroit Symphony Orchestra. They are now almost solidly booked for next season, for an extensive trans-continental tour.

Esther Lundy Newcomb Wins Eastern Success

Esther Lundy Newcomb has just completed a most successful Eastern tour, during which she was much feted by her audiences and friends, who arranged a series of receptions in honor of the gifted soprano wherever she appeared.

On March 20 Mrs. Newcomb gave a recital at Elmira College, Elmira, N. Y., preceding which a tea was given for her. The concert, given for the benefit of the College Endowment Fund, was greatly enjoyed by an audience of some six hundred. According to the reviewer for the *Elmira Star-Gazette*: "she succeeded admirably in giving to the aria that lovely melodic line besides adding individuality to her musically correct interpretation." Then she sang at Dana Hall at Wellesley on March 23, and at Alumnae Hall, Wellesley College, on March 24, arousing unstinted enthusiasm on each occasion. In the words of Charles Hamilton, dean of music, two arias by Puccini were well fitted to display the considerable dramatic powers of Mrs. Newcomb's voice, and all numbers were received with enthusiastic applause by the audience. Another reception was given at Wellesley for Mrs. Newcomb, whose charming personality won her many new friends in the East.

Before going to Williamsport, Pa., for a recital on April 5, the popular soprano spent several days in New York, attending concerts and renewing old acquaintances. The recital at Williamsport was under the auspices of the Woman's Club, at the Williamsport Auditorium, where another large audience greeted the singer most cordially. That she possesses a beautiful soprano voice of sympathetic timbre and sings with great charm and fluidity was expressed by the reviewer for the *Williamsport Gazette*. While in Williamsport Mrs. Newcomb also sang at a special service at the Park Central Presbyterian Church, and held a special class for accompanists and advanced singers during the week, which was well attended.

More Laurels for Ruth Crawford

Ruth Crawford, Chicago composer and pianist, has been awarded a Guggenheim fellowship. After a summer at the MacDowell Colony in Peterboro, N. H., Miss Crawford expects to attend the international modern music festival at Liege. She will spend the remainder of the year in Berlin, Paris, and Budapest. Miss Crawford has been in New York this past season, where several of her works have been performed by various organizations. Pro Musica presented her string quintet on March 9, the Pan American Ensemble performed a suite for winds and piano in December, and a group of songs were sung at a League of Composers' concert in April.

Miss Crawford received her theoretical training with John Palmer and Adolf Weidig of Chicago, and Charles Louis Seeger of New York.

Stamford Enjoys Rachel Morton

Rachel Morton gave the last concert of the season of the Schubert Club of Stamford, Conn., and, according to the local press, the club could be justly proud of closing its season with such a "particularly fine concert." The local critic declared that Miss Morton demonstrated the power to thrill her audience through sheer beauty of tone, through a God-given dramatic instinct which found its expression in an astonishing variety of moods, and by a stage presence that visualized what was being transmitted to the ear. "She is a thorough artist, with ability to feel and interpret, and with excellent enunciation. As to the voice, the audience was charmed by her ease of production and by the clear sweetness and depth of tone throughout an exceptionally long range, the enforced power of her more intense passages and the caressing softness of the quieter songs."

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The Ravinia season of 1930—which is the nineteenth for this unusual institution—extends from June 21 to September 1, thus providing ten weeks and three days of opera selected from a broad repertoire that is admirably representative of the best music-drama ever conceived by the genius of man. Those splendid creations of the Italian, French and German schools, which because of



their inherent worth and the unusual acclaim with which they have been received throughout the years are regarded as the standard works, naturally hold prominent place in the season's program. But Ravinia by no means confines itself to the production of these standards. At frequent intervals throughout the season outstanding novelties are given representation and here many examples of the ultra-modern school indicative of the trend of operatic evolution as it is manifesting itself today, are brought to performance.

Ravinia itself has an individual charm that gives it unique distinction. Its opera house fits into a sylvan setting where giant trees stand guard and luxurious flowers perfume the air as though they would heighten the romance of the tales of love and

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heroism enacted upon the stage. Winding shaded walks and inviting stretches of greensward bathed in moonlight, form a pastoral setting that is at once restful and refreshing to mind and heart. Here democracy reigns and people from all walks of life mingle freely, drawn by their mutual love of beauty, for Ravinia makes equal appeal to those whose interest in lyric drama is only casual and those whose devotion to this art is all compelling. This, after all, is the vital purpose, the avowed mission of Ravinia—to bring music in its most alluring form within the reach of all the people.

Throughout the years it has existed as a center of operatic production, Ravinia has been able to present the Chicago Symphony Orchestra, which stands unrivalled among the greatest of the symphonic bodies. It is this organization that supplies the musical setting for the operas and it is likewise heard in the splendid concert programs which are featured every Sunday afternoon and at the special concerts for children which form the regular Thursday afternoon activity. It has been said that opera is a combination of all the arts, and nowhere could this fact be given greater emphasis than at Ravinia, where, in surroundings that increase and magnify its manifold charms, this superb art form finds its most eloquent expression.



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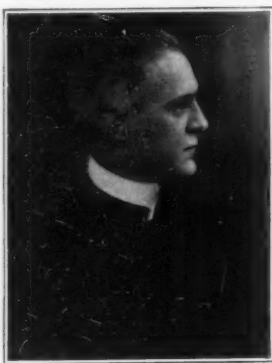
CONCERNING THE RENAISSANCE OF CHORAL MUSIC

A Series of Articles by Father Finn

II. Analysis of Choral Structure

[This is the second in this series of authoritative articles by Father Finn. Article I was published in last week's issue.—The Editor.]

Taking sound general musicianship for granted, one may demand safely, as the first requisite for choral leadership, consciousness on the part of the conductor of all the colors in the choral spectrum. If he be not aware of these, he will be effectively circumvented



FATHER FINN

in his ambition to produce virtuosity. His best accomplishment can be only an uninteresting monotony, for he will have failed to recognize the most vital elements of the art. Sound and color have already revealed kinship of genesis, and probably, the researches going forward now, especially in France, will discover a common principle governing their activities which may be applied eventually to the increased efficacy of music.

In this instance, employing the nomenclature of the Science of Colors in a figurative

sense, it may profitably be insisted that a choirmaster, to be artistically true, must develop an acute perceptiveness of a profusion of colors, a rich multiplicity of complexions, more or less luxuriant hues and changeable timbres. He must react with an intuitive discernment to the almost esoteric individualities which are a primary endowment of all choruses. The writer feels no reluctance in indicating such consciousness of vocal colors to be an essential requirement of choral musicianship. Serious students of choral-singing will experience little difficulty in comprehending the difference between the technique of a conductor who is guided by such consciousness and that of one who is concerned, chiefly, with form, metronome and baton. A symphonic conductor "sees" clearly with his ear the diversity of colors offered by the several choirs of an orchestra. It is almost inconceivable to think of orchestral conductors reacting to strings, wood-winds and brass in one single aesthetic mood, sensing the chief differences between these several choirs to be merely differences of range and sonority. Insensibility to the vocal colors of a chorus would indicate with equal force a serious imperviousness to choral possibilities. Like the orchestra, the choral-ensemble is a polychrome, and conductors who unconsciously conceive it to be a monochrome obviously deter it from possible achievements. Perhaps the majority of our choral conductors and choirmasters during the past century have been monochrome artists; at any rate, chorus singing has been signally unimpressive, the favorite color-field being an inert drab. Those of us who are optimistic about the renaissance of the choral art feel that the polychrome artists are beginning to assert themselves, even if such assertion confines itself frequently to startling and most unexpected streaks of lurid pigments—at least there is some movement in the right direction.

To be specific about the color scheme of a chorus: How many timbres or totally different shades of tonality are possible to the average group of sopranos? Is there one dominant artistic quality or are there many such qualities? If many, how may these be developed and placed under control and, then, how employed and under what circumstances? How, in each single variation of color, should they be related to the single or multiple colors of the alto, tenor and bass choirs? And, applying these queries to the other groups, what is the content of color in each section and what may be the criteria for artistic selection and composition? Monochrome conductors take cognizance of only

one type of soprano. Which among these, then, is fortunate in his choice, for they do not agree? Some are committed to the unqualified flute-tone as found frequently in boy-choirs of the English school and in choirs of cloistered nuns; others cultivate or are pleased with an excessive stridency suggestive of high orchestral reeds, while still others wish, noisily, to approximate the open Diapason tone of the pipe organ. Upon careful analysis, an average group of sopranos will be found to possess all these and other qualities such as the round horn and thin string types. To select one type and make it the exclusive quality of a chorus, is to limit its potential artistry to only one style of music.

It would be unreasonable to think that composers always visualized the same nuance of soprano color. One can deduce this easily from the diversified tone coloring which the same composers employ in writing the treble parts of their orchestral works. The violins cannot always be as effective in G clef parts as the woodwinds or treble brass. Sometimes oboes, sometimes clarinets, sometimes a combination of all treble instruments playing in unison are required to produce the emotional mood conceived by a composer, and this because one color is artistically more satisfying than another under particular circumstances, for instance—consider some outstanding styles of choral compositions:

Palestrina

- (a) Missa "Ascendo ad Patrem"
- (b) Maundy Thursday Lamentation—S.A.T.T.B.

Beethoven

- Missa Solemnis

Bach

- The St. Matthew Passion—or—Singet Den Herrn

Brahms

- (a) German Requiem
- (b) Wiegendorf

Handel

- All Oratorios

The application to the Kyrie, from the Missa of Palestrina of a soprano quality which is adequate and suitable for the Brahms Requiem would be destructive of the artistic purpose quite obviously projected by Palestrina, for the sopranos in the Kyrie must "float," even in the middle register, with a flute-like quality pointed-up slightly with string effect. This timbre is essential to the effect of disembodiment which this Missa, inspired by meditation on Christ's ascension into heaven, should create if the singing is to be aesthetically correct. On the other hand, the sopranos in the "German Requiem" must give an ample-bodied tone suggestive of combined clarinets, D strings and sometimes even French horn quality, otherwise the dramatic intensity of "Blessed They" and the profound melancholy of "Behold, All Flesh is as the Grass," are altogether inhibited. Even in the two numbers selected as examples from Palestrina, one soprano quality will not suffice, for in the "Lamentation" a very much larger proportion of string tone and light reed quality are necessary to make this composition an effective instrumentality for such a tragic prophecy. In Bach and Handel it is abundantly clear, upon sufficient examination, that the sopranos must sing almost always with a pure string quality. Reeds and flutes are suggested in much of the "Missa" of Beethoven except in some of the great climaxes where the flare of the trumpet quality seems not only opportune but essential. In the "Wiegendorf," Brahms obviously needs another soprano quality, suggested perhaps best by the loveliness of the viola tone, else this bewitching slumber song would fail to "lullaby." Thus, if a chorus be intended for more than one style of singing, several types of treble quality must be perfected by a soprano chorus.

Mendelssohn, according to a yarn for which the writer does not accept sponsorship, in reply to the question "What, Mr. Mendelssohn, do you think is worse than a flute solo?" answered, quickly, "a flute duet." There are many who think that boys can develop only an unqualified flute tone. This is not so, but, in boy-choirs it is not safe to cultivate more than three distinct qualities—flute, string, light reed. Occasionally, one comes upon boys who have a natural horn effect but on account of the prevailing tendency of all boys to abuse their voices by shouting and loud talking it is dangerous as a general rule to use this type of tone quality. Without the greatest care, boys will slip into the use of what is known as a "raucous chest tone," universally disapproved as one of the ugliest instrumentalities of music. Therefore, to be perfectly frank, choirs in which the treble parts are sung by boys are most effective in music where

there is a minimum of dramatic intensity required.

The average chorus of women sopranos can be trained to control the qualities resembling all the treble orchestral instruments by certain processes of vocalization. It is easy to bring under resourceful control elements of tone-timbre which, upon first consideration, might seem totally at variance. The thoroughly artistic conductor will arrange his sopranos properly in groups so that, according to the variant needs of the color scheme of a composition, he may readily indicate the group whose timbre is aesthetically appropriate and give this group the chief responsibility.

Other considerations about choral color-effects will be discussed in ensuing papers.

(Article III to be published in next week's issue.)

Esther Harris Pupil Scores Success

Upon her return from a recent trip through Florida and Cuba Esther Harris, president of the Chicago College of Music, found a most gratifying letter from her former student, Milona Moore, who is now enjoying much success as pianist and composer in Hollywood. In her letter telling her teacher of her success, Miss Moore expresses grati-



MILONA MOORE,
pupil of Esther Harris

tude and loyalty to Miss Harris, with whom she studied for several years.

Miss Moore writes that she has dedicated one of her compositions, "In a Russian Village," to Miss Harris, "as an expression of gratitude for the many valuable things you taught me."

In a recent contest in Hollywood, Miss Moore was awarded the first prize in the teachers' class for her on Venetian Waters, a characteristic boat song. The judges included Charles Wakefield Cadman, Bernard Hamblen and Homer Grunn, who in explaining their choice of Miss Moore's piece said that it has the melodious quality of a boat gliding on moonlit waters, and the song of a gondolier as he oars his way through the winding canals.

Miss Moore has completed five songs and has three piano pieces for publication, all of which are to be brought out by New York publishers. Miss Moore's talents, and success both in Chicago and California, have brought forth stories in such papers as the Hollywood Daily Citizen and Ideas Afloat, the latter an art magazine.

More Praise for Emma Roberts

When Emma Roberts assisted the Barrere Ensemble in Millburn, N. J., the Newark Evening News commented:

"Miss Roberts' reputation had preceded her, and music lovers who had heard her elsewhere, some from Newark and the Oranges, were in the audience. They were rewarded by two distinctive and interesting groups of songs, well-chosen for the singer's unusual equipment vocally and as an artist. Gifted with a rich voice of marked power and wide range, admirably trained, as well as native intelligence, and well-nigh faultless musicianship, she made the best of these and quickly ingratiated herself with her audience. Tone production, breathing—all the essentials of good singing—are merely matters of course with her. To them she adds what distinguishes the artist from the merely correct singer with a good voice—convincing interpretation of songs that mean something poetically and musically. To her the idea seems as important as the music."

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ABRAM CHASINS

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Tuesday Evening, February 25, 1930

DOWNES in the New York Times

"The novelty of the concert given by Ossip Gabrilowitsch, Guest Conductor and the Philadelphia Orchestra last night in Carnegie Hall was the Piano Concerto in F Minor by Abram Chasins, which was received with long and loud applause by the audience. Mr. Chasins has long since shown himself an exceptionally gifted virtuoso and the quality of his performance alone would have justified his reception."

HENDERSON

in the Sun

"Mr. Chasins' Concerto is constructed with knowledge of the architecture of large musical forms—it has the merit of being melodious and grateful to the ear."

STOKES

in the Evening
World

"Mr. Chasins set himself deliberately to work in the grand style of what today seems a distant antiquity — from the first measure the concerto launched itself upon its career with power."



CHOTZINOFF

in the World

"The Andante Con Grazia — section moulded out of true emotions and written for piano and orchestra with the felicity that always guides the artist when he has something to say."

ISAACSON

in the Morning
Telegraph

"One may immediately announce Chasins as one of the best pianists among living composers, a fact which will rally audiences, even as Rachmaninoff's pianism has drawn listeners almost without the aid of his fame as creator."

SANBORN in the Evening Telegram

"Chasins' Concerto exhibits his technical skill in the development and working out of themes and in the handling of the orchestra."

Abram Chasins, formerly a student, now a faculty member of

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Steinway Piano

Duo-Art

Mary Lewis Enthusiastic Over Her Own New Home in California, Her First Talkie Work, and—Her Next Ambition

It was a very slim Mary Lewis who greeted the MUSICAL COURIER representative in quest of an interview with the young American singer. She now proudly boasts of only one hundred and thirty-three pounds, which was brought about by the signing of a contract with Pathe for two pictures. The screen demands slinness and a life of sacrifice.

"What would I not give now," exclaimed Miss Lewis, "for a big dish of spaghetti and a glass of red wine. But it puts on five pounds. Screen work means cutting out dinner and lunch parties and starving one's self. But it has to be done, if one wants to do pictures!" With it all, Miss Lewis looked the picture of health and was bubbling over with good spirits.

She had spent a month in New York, during which time she sang several times at the Metropolitan Opera, fulfilled an Atwater Kent engagement on April 4, and was photographed, sketched and interviewed by probably every motion picture magazine and paper in the city.

When the MUSICAL COURIER representative called, Miss Lewis, very girlish in a simple blue and white polka dot frock, was being sketched by two newspaper artists. She had lately posed so much that it had become quite a matter-of-fact affair with her—and she chatted quite easily about various things. The artists worked quickly to catch the expressiveness of her wide, blue eyes, the flashing smile and famous Mary Lewis dimples—until she got a kink in her neck. Work was stopped for a second's rest. Then it continued.

Miss Lewis spoke enthusiastically of her beautiful new home just outside of Hollywood, where she has a family of five dogs, chickens, and a brand new Ford, which carries her, clad in bathing suit, to and from the beach for a daily dip. The experience of having her own home, after some years of

travelling all over the country and Europe, is a delightful and welcome one. While she chatted on, she expressed a desire to be home again. She cannot understand how so many artists can tour annually year in and year out, going back to the same cities and town, travelling over the same roads and



Photo by Russell Ball

MARY LEWIS WITH THREE OF HER FIVE DOGS in the garden of her home just outside of Hollywood.

putting up with the same inconveniences, for what? Just a couple of dollars in the bank! Money, to be sure, is a necessity, but then, Miss Lewis contends, one owes oneself some sort of a life.

One of the artists asked at this point what the folks back home thought of her going from a church choir to Broadway. Her reply was: "To perdition!"

She had joined the chorus of a vaudeville troupe, about the worst thing one in a small town could possibly do. The rest is known—how she finally landed in New York in the chorus of a musical comedy, became a Folies prima donna, and then, after concentrated study with William Thorne, went to Europe for her successful debut in grand opera. Next came the Metropolitan. As a concert artist, the ensuing step, Miss Lewis has per-

haps become better known. She is exceedingly popular and has a large following throughout the country, and now, particularly, in the West, where L. E. Behmer handles her business.

Miss Lewis is anxious to start work on her first talkie for Pathe. It will be an original story, *The Siren Song*, by the young American playwright, Lynn Riggs. Strangely enough, Miss Lewis will not be called upon to do much singing. She plays the straight part of a peasant girl about the period of the French Revolution. Josiah Zuro, remembered from the Hammerstein Opera days, is in charge of the music. Jimmy Gleason, well known comedian and author of

also be invited to speak on the last evening. Mr. Hammond, director of the Conservatory, has received two scholarships which enable two students each year to receive all training free. M. E. Foster, editor of the Press, and Johnelle Bryan and Mrs. Caro Bryan Chapman are the donors.

The graduates this season are Mercedes Thompson, of Patterson, La.; Mrs. J. M. Melton, Theoma Collins, of Houston, and Verdie Weeks, of Sugarland, Tex. The above are students of C. A. Hammond, the director.

Sylvia Lent "Completely Captivates"

"One of the best"; "An extraordinary violinist"—such were the terms used by Harvey Gaul in his description of Sylvia Lent, following her recent appearance before the Twentieth Century Club in Pittsburgh. He further declared in the Post-Gazette that she had everything a good fiddler should have, "clarity, smart staccato, legato, firm tone, fair breadth and a supple left-hand." William R. Mitchell remarked in the Press that, in addition to revealing "an abundance of technic, a virile tone, full and opulent on the lower strings especially and sparkling in the upper reaches, and intelligence," Miss Lent also possesses "a charming personality, a superlative poise for one so youthful, and makes a lovely appearance on the recital platform."

Another recent appearance for Miss Lent was in joint concert with John Powell, pianist, in the Community Concert series in Meriden, when the violinist was spoken of as "an artist in the truest sense of the word." It was further the opinion of the local press that her musical foundation was so strong and perfect that her remarkable technic had become part and parcel of herself, that she played with a perfection and finesse which astounded—"in fact, her art is rather disarming," was the critical verdict. She also appeared on the Community Concert series in Geneva in joint recital with Robert Goldsand, pianist, and "completely captivated her audience both by her charm and her delicacy of feeling."

Other recent appearances for the violinist were as soloist with the American Orchestral Society at their concert in Carnegie Hall, New York, when she played the Mozart A major concerto; at the Emporia, Kans., Festival on April 29, and the following day she acted as one of the judges in a competitive contest in that city.

Miss Lent is to go abroad this summer to fulfill concert engagements and also for a rest. One of her last appearances in Europe will be a recital in Berlin at the Bach-Saal, on October 7, and one of her first appearances in this country upon her return will be in recital in Wichita, Kans., on November 1. The popular violinist already has been engaged for an appearance as soloist with the New Haven, Conn., Symphony Orchestra on January 18.

Katherine Bellamann Pupil at Columbia University

Elizabeth Cathcart, talented South Carolina soprano, gave a highly successful recital on May 5 at the Women's Graduate Club, Philosophy Hall, Columbia University. Her program included a Mozart group, two Puccini arias, songs of Brahms and Wolff, and a group of English songs, closing with Creole Folk songs arranged by Mina Muscroe.

The young singer displayed fine musicianship, a voice of wide range and sympathetic quality, and unflinching good taste in her rendition of a beautiful program. She was fortunate, too, in having the assistance at the piano of Robert Platt, an exceptional accompanist. Miss Cathcart has been coaching her programs with Katherine Bellamann during the past year.

Virgil Conservatory Students' Recital

A students' recital was held at the Virgil Piano Conservatory in New York on May 2 and proved to be most enjoyable. The program itself had been selected with a view to giving music lovers a real treat, and the easy composure of the pupils added increased interest. Four of Mrs. Virgil's compositions were played, to the delight of the audience, who showed hearty appreciation.

The names of the young players: Irene Kasten, Anna Slochower, Mary Mahoney, Mollie Peckler, Edna Merkelson, Frances Isnardi, Lillie Berman, Bernice Machlin, Elise Glover, Alice Weil, Phyllis Clemente and Fanny Warshaw.

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Grace Demms Pleases Audience

Grace Demms, soprano, has been heard in the following oratorios this spring at the Church of the Incarnation: Beatitudes, by Cesar Franck; Requiem, Faure; Out of Darkness, Gounod; Stabat Mater, Rossini; Gallia, Gounod; and Hear My Prayer, Mendelssohn.

In addition to her extensive church and oratorio work in New York, this artist also has appeared in several concert programs this season. In every comment by critics Miss Demms' lovely voice, excellent interpretation and charming personality are complimented. In Elmira, N. Y., the press defined her vocal ability and personal charm as follows: "In singing the gorgeous aria from the opera (*Ritorna Vincitor—Aida*) Miss Demms captured her audience, as the saying goes, for in addition to her big voice she possesses the power of dramatic interpretation. In this number particularly the audience felt the appeal of her charming personality."

Houston, Tex., Conservatory Activities

The Houston Conservatory of Music, at Houston, Tex., presented two diploma recitals on May 2 and 9.

The Conservatory is ending its thirteenth season with an enrollment of 207 students. The commencement exercises will be held from May 31 to June 4. The Governor will



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Victor L. Brown, President of the Milwaukee Civic Concert Association, Interviewed

Lavishes Praise Upon Dema Harshbarger—Says That Milwaukee Has
Largest Regular Concert Course Audience in the World.

Victor L. Brown, president of the Milwaukee Civic Concert Association, one of the concert courses organized through the energy, activity and ability of Dema Harshbarger, called at the New York office of the MUSICAL COURIER the other day, and before leaving gave permission for the MUSICAL COURIER to print in its columns anything he



VICTOR L. BROWN

may have said in the course of a friendly and informal conversation.

Unfortunately, no interview can possibly do justice to Mr. Brown or give any proper or adequate idea of the man, his impressive personality, his forcefulness, his broadmindedness, and the keen Yankee common sense which he has applied to his business interests during the course of an eminently successful career, and is, indeed, now applying, in the way of a hobby, to the advancement of concerts in his own city.

Mr. Brown is quite naturally proud of the fact that the Milwaukee Civic Concert Association has what is almost surely the largest regular concert course audience in the world. He has investigated this to some extent, both in America and Europe, and feels pretty well satisfied in his own mind that the Milwaukee audience of 3,500 is the greatest ever for a regular concert series.

This means that there are 3,500 season tickets sold every year for the course of seven concerts. The tickets are sold for five dollars for the seven concerts, which is evidently about seventy cents a concert; and for this small sum the 3,500 members of this organization are enabled to hear some of the world's greatest artists.

There is a thirty per cent turn-over on an average each year in the audience, which is to say that about thirty per cent, for one reason or another, fail to renew their memberships in the association, and their tickets are sold to others, though as a matter of fact, says Mr. Brown, most of those who withdraw have some one in mind to whom it is their privilege to donate the right of purchase of their ticket. There is also a long waiting list of people who wish to purchase tickets whenever the opportunity arises, and these applications are accepted in the order of their receipt.

The conducting of the concerts is extraordinary enough. There are no reserved seats, and the rule of seating is first come, first served. Also, says Mr. Brown, the tickets, being bought and paid for in advance, are always used. If people cannot come themselves they give their tickets to friends, but it is a general rule that people use their own tickets, the psychology of the matter being, apparently, that so much good music offered at such reasonable prices encourages people to take full advantage of their opportunities.

Before accepting the presidency of this association, Mr. Brown says that he had observed that local impresarios had dragged along in an indefinite sort of manner, bringing artists occasionally to Milwaukee and often losing money on their ventures. When it was suggested to him that he should become president of the association, he first of all assured himself that he would get "his crowd" in with him, the important men in business and politics of the city, including the Mayor and other high officials. This having been accomplished, the membership list was quickly filled. The association is a club, to which members, after joining, belong until they withdraw, just as in the case of any social club or association.

As to Dema Harshbarger, out of whose initiative, of course, this whole civic concert idea has arisen. Mr. Brown is unstinting in his praise of her. He seemed, indeed, scarcely to be able to find words to express his admiration for her ability as a "go-getter," her striking, forceful personality and her outstanding gift of salesmanship. In commenting upon this, one of Mr. Brown's interviewers suggested that Miss Harshbarger "could sell spectacles to a blind man," but to this, although agreeing in the general principle, Mr. Brown took exception, for, he says, one of Miss Harshbarger's great assets has proved to be the fact that she sells no "gold bricks." When she offers a concert course she offers something genuine and altogether satisfying, and Milwaukee has never had reason to be disappointed in the artist course. It is that which, to a large extent, guarantees permanency for this course, in Mr. Brown's estimation.

Mr. Brown himself has some curious comments to make about musical artists. He was educated at Harvard, and had opportunities there, of course, of hearing many musical lights, and has always been a music lover. He says artists are of two kinds, those who are warm-hearted and sympathetic and possess showmanship, and those who are, as Mr. Brown expresses it, "as clammy as a fish." That kind, he says, does not get over with the average public. What the public wants is an artist who makes friends from the stage by his personality, geniality and charm, and, says Mr. Brown, the bigger the artists, as artists, the more of this spirit they are likely to have.

Mr. Brown goes back stage and makes the acquaintance of every artist who appears on the Milwaukee course. He does this before the concert begins, and, if he feels it necessary, gives the artist a hint as to the sort of human treatment that the Milwaukee public expects.

What Mr. Brown says about the Milwaukee public applies, of course, to every public, though not all artists seem to realize the fact.

The future of music in America must inevitably rest upon the shoulders of such men as Victor L. Brown; such men as combine business experience, salesmanship and local pride with enthusiasm for music and belief in its utility.

Mr. Brown was asked whether he considered such concerts as those given by the Milwaukee Civic Concert Association of value to the community. His answer was a direct and uncompromising affirmative.

All over the United States, men of similar qualifications are stepping in to lend the force of their influence to musical endeavor. With such an example as that of Mr. Brown of Milwaukee before them, still other business men in communities where music has languished will no doubt see fit to do likewise. Even now attempts are being made to gather together regular concert audiences which will beat Milwaukee's record.

The importance of a man like Victor L. Brown to music is not confined to his own city, but is widespread and universal. P.

Educational Symposium at the American Institute of Normal Methods

The Educational Symposium, successfully inaugurated at the 1929 session of The American Institute, will be extended this year to include fifteen lectures. The tentative list of speakers includes Dr. Edward Howard Griggs, who will lecture on Beauty and the Culture of the Spirit; Margaret Lowry, Educational Director of the Kansas City Symphony Orchestra, who will discuss the nature and teaching of Music Appreciation; Louis B. Chapin, of the Boston branch of the English Folk Dance Society, who will trace the history of the folk dancing revival and conduct a demonstration course. Correlations in the Teaching of Art and Music will be presented by Helen Varney. Osbourne McConathy's subject is The Activity Program in the Schools. Dr. John P. Marshall, Dean of the College of Music, Boston University, will devote three lectures to the idiom of modern music. Dr. Francis Strickland's lecture on certain phases of educational psychology will correlate with his scheduled course. Dr. James L. Mursell divides his subject into three lectures: The Teaching of Rhythm, The Teaching of Technique, and The Teaching of Expression.

The opportunity for students to hear this series of interpretations of modern educational thought is included as a regular feature of the course of study. B.

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Pair of Orchestra Concerts—Schipa, Menuhin, Buhlig and Others
Heard—Interesting Soloists at "Popular" Concerts—Other Notes.

LOS ANGELES, CAL.—The thirteenth pair of symphony concerts opened with the overture to the Barber of Seville, by Rossini. The Beethoven Symphony No. 7 received a brilliant rendition, cheers and bravos coming spontaneously. Ravel's arrangement of Moussorgsky's Pictures at an Exhibition, in lighter vein, aroused interest. Strauss' Till Eulenspiegel was exceptionally well played, and was, in fact, the outstanding success of the program. The Johann Strauss waltz, Tales of the Vienna Woods, was also beautifully given. After the concert Dr. and Mrs. Rodzinski entertained the members and officers of the orchestra and wives at the Biltmore.

The twelfth popular concert opened with the Bach Brandenburg Concerto for two solo violas, played by Emil Feric and Philip Kahgan in their usual masterly style. They were supported by a small string orchestra. Contrasted against this was Cadman's Oriental Rhapsody, Omar Khayyam. It was rhythmic and colorful, and an enthusiastic audience insisted on saluting the composer, who finally arose and took several bows. The Korngold Suite from the incidental music to Shakespeare's Much Ado About Nothing was again played, and charmed as before. The Brahms Symphony No. 1 in C minor, occupied the entire last half of the program and received an inspired rendition.

Dr. Rodzinski has established the custom of playing his symphonies and concertos without stops between the movements, and does not encourage applause until the end, which adds to the enjoyment of his readings. It also is discouraging to latecomers who were wont to seat themselves between the movements, often holding up the musicians five minutes or more. There has been a noticeable decrease in the number of late ones with the new order.

The Los Angeles Oratorio Society, under the direction of John Smallman, presented Bach's B minor Mass at the Shrine Auditorium for the second time before a large audience. It will be presented annually. The effects obtained by Smallman's working out of the Mass and by the finished work of the singers made it a musical triumph.

The Bartlett-Frankel Quartet gave its third concert at the Beaux Arts Auditorium. They played Beethoven's quartet in A major, Glazounoff's Interludium in Modo Antico, Roussell's Scherzo and closed with Debussy's quartet No. 1, op. 10.

Yehudi Menuhin, phenomenal child violin virtuoso, played before a packed house at the Shrine Auditorium.

Richard Buhlig's third lecture recital at the Beaux Arts Auditorium listed Franck's prelude, choral and fugue, Liszt's After a Reading from Dante, Debussy's Et la lune descend sur le temple qui fut, and Hommage a Rameau, Scriabin's five preludes; Schoenberg's six little pieces, op. 19, Hindemith's trio from op. 37, Henry Cowell's marked passages and Carlos Chavez' sonatina.

Tito Schipa, tenor, appeared under the management of L. E. Behymer at the Philharmonic Auditorium.

George Liebling was heard at the Woman's University Club, under the auspices of the Cadman Creative Club, before a large audience in a program of his own compositions, assisted by William Edward Johnson, baritone; Beatrix Huntly, contralto; Henry Cantor, tenor; Viola Graham and Vivian Margolis, sopranos. An audience of noted musicians and literary lights received the program enthusiastically.

The thirteenth popular concert of the Philharmonic Orchestra season took place at the Philharmonic Auditorium. The program was interesting and presented three guest performers: Lucile Gibbs, soprano; Master Grisha Goluboff, violinist; and Maestro Schoenfeld, conductor and composer, whose beautiful compositions are played by the orchestras of every country. Dr. Rodzinski opened the program with the Bach-Mahler suite in B minor, played quite recently on one of the regular Thursday night and Friday afternoon programs. The three solo flutes were again ably played by Jules Furman, Jay Plover and Bela Adams. Lucile Gibbs followed with Rossini's popular aria from the Barber of Seville, Una voce poco fa. She disclosed a light soprano of flexible and pleasing quality, perfect pitch, and good stage presence. Schoenfeld's Suite Characteristique, op. 15, for strings, was conducted by the composer, who belongs to the generation when music was supposed to live up to its dictionary meaning, and woo the ear and not assault it. The second soloist was Master Grisha Goluboff, seven-year-old violin prodigy. Quite a party came down from San Francisco to hear the youngest play, among them Mr. and Mrs. Alfred Hertz. This solemn faced child played the Mendelssohn concerto with the calm poise of a man of thirty, and even with his undersized violin he drew a big tone. His technical skill was uncanny, especially in the last movement. He covered the couple of slips he made in entrance with the skill of a seasoned concertizer, and played the long concerto with only occasional signs of

fatigue. Rimsky-Korsakoff's overture, La Grande Paque Russe, op. 36, closed the program.

The Woman's Symphony Orchestra gave the second of its season of concerts at the Philharmonic Auditorium, with Adolph Tandler as guest conductor. The program was interesting and well worked out. Mr. Tandler received a hearty welcome from the audience on his return to the conductor's desk. The soloist, young Eugene List, ten years of age, pupil of Julius Seyler, played the Mendelssohn Capriccio Brillante, op. 22, with the orchestra. This young pianist plays with such evident enjoyment that it is a pleasure to listen to him. One of the most interesting numbers was Tandler's own suite in miniature for strings, entitled For My Children, consisting of four numbers. The Negro Doll, Vision of Nymphs, Pierrot and Pierrette and Kaleidoscope (Dance of the Consecutive Fifths). The Procession of the Sirdar from Ivan Ippolitoff's Caucasian Sketches closed the program.

Homer Simmons gave the last of his series of four recitals at the Beaux Arts Auditorium under the management of Sherman Hill, playing a program of his own works, as follows: Variations on an original theme, with Raymond McFerters at the second piano, Liturgy (Poems and Music by Homer Simmons), the poems being spoken by Ruth Bowes; three piano solos—Night Clouds, Hacienda and Stairways; Phantasmia, with Raymond McFerters at the second piano. Mr. Simmons by this series has established the fact that he is a well equipped artist of high grade, destined to climb the peaks of musical achievement.

The California Convention of Music Clubs was held in Hollywood. Mrs. Horatio F. Stoll of San Francisco was elected president to succeed Abbie Norton Jamieson. Mrs. Warren Egbert of Oakland was elected first vice-president; treasurer, Mrs. E. C. Kerfoot, San Francisco, and vice-president at large, Mrs. Aaron Bergner, Los Angeles.

The Los Angeles Chapter of Pro Musica presented Dr. Artur Rodzinski and a small symphonic orchestra, selected from the Philharmonic Orchestra, in a chamber music recital at the Biltmore Sal de Ora. The program opened with the Bach Brandenburg concerto, No. 6, in B flat for two solo violas, recently played at the regular orchestra concerts, with Emil Feric, first viola, and Philip Kahgan, second viola. The two soloists, as before, distinguished themselves by the beauty of their work and the concerto itself, although not the most attractive of Bach's concertos, was pleasing to the Bach lovers present. The Halffter Sinfonietta was novel, interesting, and had considerable beauty. The Stravinsky Octour (for wind instruments), backed by Stravinsky's name, received a respectful hearing. The Korngold suite from the incidental music to Much Ado About Nothing closed the program, making the third time it has been played in Los Angeles by the orchestra this season.

The Bartlett-Frankel String Quartet gave the last of its Sunday night concerts at the Beaux Arts Auditorium, the program being Schubert's quintet in C major, two movements from the quartet in E minor by Reiser, and the Brahms sextet in B flat major, assisted by Axel Simonsen, cello, and Philip Kahgan, viola.

The pupils of Alexander Kosloff were presented in recital at the Hollywood Conservatory Auditorium, April 19. They displayed good technic and careful training. B. L. H.

Activities of Charles King

On April 27, Charles King presented his pupil, Mabel Brandenburg, in recital. She was heard in piano solos by Brahms, Loelley, Godowsky and Grieg. Also appearing on the program was Wotan Zoellner, violinist, who was formerly assisting artist for Marion Talley and Mme. Schumann-Heink. As accompanist, Mr. King was heard at a concert given recently by Emma Otero, Cuban coloratura, in Milwaukee. He also will play for her during her five weeks' tour of Cuba, beginning the middle of May.

This summer Mr. King will teach in New York City and in Woodstock, N. Y. He also will play in the summer concerts given there under the direction of Pierre Henrotte, concertmaster of the Metropolitan Opera Company Orchestra.

Richmond, Va., Enjoys Metropolitan Opera

RICHMOND, VA.—The most brilliant musical season that Richmond, Va., has ever known terminated with the performance of Donizetti's L'Elisir d'Amore by the Metropolitan Opera Company. The other three operas given by the Metropolitan in their three day engagement here were Les Contes d'Hoffmann, Aida, and La Traviata.

The Richmond Civic Musical Association, which presented the Metropolitan Opera Company in Richmond, was formed late in 1929 for the purpose of bringing to Virginia the highest type of musical entertainment, and is claimed to be a non-profit making enterprise. Its officers are Eppa Hunton, Jr., president; Pleasant Larus Reed, honorary vice-president; Norman Call and Alexander Weddell, vice-presidents; Mason Mangum, secretary; and Henry S. Hotchkiss, treasurer, with T. Michaux Moody as manager.

Mr. Moody presented Richard Crooks last month in the last concert of a series of five, known as the Wilson-Greene-Moody concerts but which Mr. Moody alone sponsored since Mrs. Wilson-Greene withdrew from the musical activities in Richmond early this season. Other concerts in this series included the Boston Symphony Orchestra, John Charles Thomas, and Lucrezia Bori and Jascha Heifetz.

Guilmant School Commencement, May 26

The commencement and graduation exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, will be held on Monday evening, May 26, in the First Presbyterian Church, New York, with Arthur Hackett, the well known tenor, as soloist. The examinations will extend over a period of one week, with Professor Samuel A. Baldwin, of the College of the City of New York, and Dr. Clarence Dickinson, professor of ecclesiastical music at the Union Theological Seminary, as examiners. The class in organ tuning and organ construction has completed its work under the direction of Charles Schlette, who has long had charge of this department. A brilliant program is being arranged for the commencement. No tickets will be necessary.

Berumen Returns From Havana

Ernesto Berumen, brilliant young pianist and teacher, has returned from Havana, and is again busy teaching a large class at the La Forge-Berumen Studios in New York. Mr. Berumen had a master class in the Cuban city, and also gave a successful recital at the International Conservatory, receiving very high tributes from the press, as well as from the public.

Mr. Berumen will soon present four of his artist-pupils in individual piano recitals. He plans to remain in New York for the entire summer, teaching and preparing new programs for the coming season.

Miura in Italy

Tamaki Miura sang Madame Butterfly with her usual success in Genova and Torino. She will return to the United States, however, for a long Redpath tour this summer. In March, Mme. Miura intends to visit her mother in Japan and will probably do some concerts there. Frank T. Kintzing is arranging concerts for next season for the Japanese singer.

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CHADWICK'S 50th ANNIVERSARY OBSERVED

BOSTON.—In honor of George Whitefield Chadwick, on the fiftieth anniversary of the first American performance of his Rip van Winkle overture, the piece which established his national reputation, the Conservatory Orchestra, Conservatory Chorus and Choral Class, Wallace Goodrich, conductor, with the assistance from the Apollo Club of Boston, Thompson Stone, conductor, gave a memorable concert of Mr. Chadwick's compositions in Jordan Hall on May 6.

The veteran composer, as a final number, conducted the orchestra in a performance of the very work remembered by older Bostonians as first given at the triennial festival of the Handel and Haydn Society on May 6, 1880. The work as now performed on its fiftieth anniversary followed a revised score which has recently been published by the Eastman School of Music through a Boston music publishing firm. The Apollo Club, founded in 1871 and long directed by the late Benjamin J. Lang, cooperated with the Conservatory Orchestra and gave in

Jordan Hall a sonorous presentation of the Ecce jam Noctis, based on the mediaeval Latin hymn of St. Gregory, which Mr. Chadwick composed for the Yale University commencement, 1897.

The chorus was heard in the Columbian Ode, made for the opening of the Chicago Exposition in 1892, the music following a poem by Harriet Monroe. Then came the dramatic overture, Melpomene, dedicated to Wilhelm Gericke and first performed by the Boston Symphony in 1887. A scene was given from the lyric drama, Judith, first enacted at a Worcester Festival in 1901.

Dedicated to Theodore Thomas and given its premiere by the Boston Symphony in 1894 the Symphony No. 3, in F major, yielded two good movements for the orchestra. Four of Mr. Chadwick's best known songs were sung by Rulon Robison, tenor, and to end the festival came the Rip van Winkle with prolonged plaudits for the composer conducting with all his old-time fire. R.

At the Sherman Square Studios



MARCELLA GEON,

who is one of the youngest of the successful teachers of both voice and piano, as well as a skilled accompanist. Miss Geon is finishing a busy season at her new studio in the up-to-date building which numbers among its tenants many prominent in professional circles.

Gescheidt Musical and Operatic Evening

Adelaide Gescheidt must have been gratified with the large attendance and interest manifested in her evening of vocal music at her studio on May 8, for the humidity was intense; nevertheless, there was plenty of life in everything done.

Foster Miller, bass-baritone, began the list of solos with Schubert, Spross and Kountz songs, making a special appeal with The Sleigh, which he sings with vast gusto. Mary Craig followed, offering a Semiramide aria and modern songs with sweet voice and delightful style. Tenor Earl Weatherford's ingratiating personality and fervor came to the fore in a Massenet aria and songs by Tschaiowsky and Grieg. Mary Hopple has poise, musical temperament and fine contralto tones, and was warmly applauded for her singing of Song of the Robin Woman (Cadman) and songs by Holmes and Strauss. Introducing and finishing this portion of the program, The Oriana Singers, four young women, united in original quartets and arrangements by Stuart Ross; the well-balanced voices and good enunciation, with Mr. Ross' splendid accompaniments, were very effective. The singers were Mary Aitken, Margaret Sherman, Marion Cox and Louise Temple.

Part II of the program consisted of scenes from Faust, preceded by explanatory remarks by Miss Gescheidt, the singing actors being Mesdames Craig and Hopple, Messrs. Weatherford and Miller. The various ensemble numbers were done with fine effect, every singer knowing the part and action thoroughly; there was even a semi-chorus (in the vestibule) accompanying the prison scene, to all of which Stuart Ross played splendid, musically accompaniments, sometimes orchestral in effect.

Haggerty-Snell Musicales

Mme. Ida Haggerty-Snell presented four of her artist-pupils in an unusual April musicale. Loretta McElroy's piano playing was far above the amateur, never marred by the pedal, but colored by the different emotions of the composition. Jewell Guttman sang with a fluency and ease that would have been a credit to any artist; her enunciation was clear, with good tone placement. Cecil Sherlock has a beautiful baritone which he uses artistically; his tones are very satisfying and his interpretation good. The readings of Helen Levey were very enjoyable, given in a musical voice which lends itself to the sentiment of the text.

Mme. Haggerty-Snell's musicales are always enjoyable and instructive, and this one was in keeping with others. Mrs. Harold Comport, the guest of honor, was most interesting in her remarks on Medieval Music. Mrs. Comport is both lecturer and composer, and has appeared at the Metropolitan Museum of Art.

Gigli Forced to Break "No Encore" Rule With Metropolitan Opera in Baltimore

Sings Superbly in L'Elisir d'Amore—Ponselle, Martinelli, Tibbett and Bori Acclaimed—Season a Great Success

BALTIMORE, MD.—Although a number of student affairs remain on the local musical calendar, the local year may be considered to have closed with the short season of four performances by the Metropolitan Opera Company. Baltimore looks upon the performances by the "Met" as an annual event of greatest importance, and packed houses always result. As in previous seasons, the Baltimore Opera Club, under whose auspices the performances are given, was not called on to make up any deficit. Fred Huber, the local representative of the company, has every right to be elated once again over the very successful season.

The opening performance was Aida, which incidentally attracted the largest audience ever to be crowded into the Lyric. Ponselle, Martinelli and Tibbett constituted a trio of names that proved to be the magnet. A superb performance was given although Ponselle was in better voice when The Jewess was sung as the closing performance. Martinelli again sang the tenor role.

Lucrezia Bori created a most favorable impression in Louise. The soprano was in lovely voice and made a great impression by her rendition of the role of the young seamstress.

For sheer delight, L'Elisir d'Amore gave more enjoyment than any of the heavier works. Gigli's performance will long be remembered and for the first time in the memory of the writer did the rule of "no encore" go by the board. The immense audience insisted that Gigli sing his famous aria over, and absolutely refused to permit the show to continue until the encore was given.

Quite a number of Baltimoreans went to not the Washington performances of the "Met," which were La Boheme, Traviata, and Andrea Chenier. For the first time, the operas were given at the magnificent Fox Theatre and the vast audiences which included diplomatic Washington in large numbers, might well have made New York envious. E. D.

Woodman's Semicentennial Jubilee

Of living American organists R. Huntington Woodman is doubtless one of the most beloved, for he is a singularly lovable man; modesty and friendliness are his characteristics, in contradistinction to certain blustering individuals.

The First Presbyterian Church of Brooklyn held a capacity audience, April 30, for A Service of Music given as a tribute to Mr. Woodman and his fifty years' activity in this church. The American Guild of Organists united with the music committee, the trustees and Mr. Woodman in arranging a program of vast interest; it was only ninety minutes long, but contained wide variety in the choral music and spoken word. Three anthems were by the celebrant, including A Song in the Night, O Lord I Will Exalt Thee, and A Thanksgiving Ode; they were marked by melodiousness and climax, the festal spirit predominating. Dicie Howell, Marianne Dozier and Frederic Baer sang incidental solos with splendid and appropriate expression and the singers numbered 130 persons from various established choirs, including those directed by Drs. Clarence Dickinson and William C. Carl. The honors paid to Mr. Woodman by Warden Sealy and by Adrian Van Sidrum (especially the last named) were most eloquent, the huge assembly rising in spontaneous tribute.

Notes on the service include these facts: Dr. Carl played the organ prelude, Guilmant's adagio; Dr. Dickinson conducted Franck's 150th Psalm; Mr. Robert played the Interlude, Mulet's toccata, and the service was played by Dr. Williams.

Marie L. Todd Pupils in Intimate Recital

An interesting and artistic program of piano music was given at Brantwood Hall School, Bronxville, N. Y., on May 1. Four of the pupils studying with Marie L. Todd, head of the piano department at that school, presented the numbers with an unusual degree of freedom and technical equipment. The program was as follows: Prelude, C minor (Chopin), Helen Lyster; Romance, F minor (Tschaiowsky), Emily Clauss; Little Study (Thompson), Holy Night (Rolseth), Charles Chesley; Polka Brilliant (Elliman), Catherine Martakis; Venetian Boat Song (Mendelssohn), Helen Lyster; Gavotte in G (Bach), Catherine Martakis; Indian Lodge (MacDowell), Dancing Doll (Poldini) and Etude "Ghosts" (Schytte), Emily Clauss.

Gerard-Stewart Joint Recital

Ruby Gerard, violinist, and Oliver Stewart, tenor, gave a joint recital, May 7, at The Barbizon, which attracted a good attendance, and was greatly enjoyed.

Miss Gerard displayed excellent qualities, playing Sarasate's Andalusian Romance and Cui's Orientale especially well, and was obliged to add encores. Tenor Stewart won renewed admiration for his fine singing of Ay-Ay, O Liebliche Wangen, the aria from Girl of the Golden West, and a Branscombe song. The two artists united at the close in Massenet's Elegy, the tones of the violin blending beautifully with the tenor's voice. Ruth Emerson played accompaniments of real musical worth, and flowers for all concerned were in evidence.

Mannes Speaks at Art Congress

David Mannes spoke on Music in the Museum at the Washington convention of the American Federation of Arts, May 15. Mr. Mannes has conducted the free sym-

phony concerts at the Metropolitan Museum of Art since their introduction in 1919. The program of May 15 was given in the chamber music auditorium of the Library of Congress, and the subject of the session was Music and Its Appreciation.

Barbizon-Plaza to Have Musicianship School

The School of Musicianship for Singers will open its offices and studios this month in the new Barbizon-Plaza Art and Music Center on Central Park South in New York. The new school, of which Anna E. Ziegler is executive director, is being sponsored by groups of leading musicians, teachers, business and professional men and women. It will offer scholarships for talented students as well as courses in special work including radio, talking pictures, opera, stage and concert programs, to professional artists seeking to enter these particular fields, and will serve as a post-graduate institute for advanced singing students after they have completed their work with individual singing teachers. Prominent men and women educators, including several executives from radio and picture companies, will be included among the faculty.

German Grand Opera Announcement

J. J. Vincent, managing director of the German Grand Opera Company, announces the following dates for the third tour of the company next winter: Cleveland, January 8, 9, 10 and 11; Cincinnati, January 12, 13 and 14; St. Louis, January 16, 17 and 18; Milwaukee, February 26, 27 and 28.

Several important changes in the personnel will be announced when Mr. Vincent returns from Europe. He will sail on May 21. The repertory of the company will contain several novelties.

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Opera Continues to Attract Large Audiences at La Scala

No Deficits for Royal Theater—Lauri-Volpi Honored.

MILAN.—Karl Elmendorff has been conducting Wagner at La Scala. This valorous director gave to the trilogy an extraordinary interpretation. He did not idealize or plumb the depths of the poetic contents of the works, but he gave impulse and outline to the entire thematic material. Also he imparted decision to the orchestral effects and speeded up the movements. He directed the orchestra with meticulous care, and, although he sat during most of his directing, at the time when he became most enthusiastic he could not refrain from rising to his feet. He achieved a great success.

PERFORMANCES AT THE ROYAL OPERA

Respighi's *Sunken Bell* was revived at the Royal Theater in Rome. Its success was good, but not without some hostility. The execution of the work was judged as being good, due to the merit of Gino Marinuzzi, the conductor, also of Mme. Saraceni (Rautendelein), and of the tenor, Melandri, but especially of Maria Caniglia, who was a real revelation and possesses a voice of exceptional brilliance.

Also at the same theater Madonna Imperia of Franco Alfano was recently heard. This was a new work for Rome. The composer reaped success, and at the finish he was recalled seven times. Another new work for Rome was the *Devil in the Steeple*, a one-act opera by Adriano Lualdi. The work was received with some scepticism, due to the fact that the opera is written in very modern vein.

TURANDOT IN PALERMO

At the Massimo Theater of Palermo, Turandot was given. This was a new work for that city. The success was extraordinary. The protagonist, Clara Jacobo, distinguished herself. Alfani Telli was a good Liu and the tenor, Battaglia, gave a good account of himself. The work was directed by Gaetano Bavagnoli.

In this same work Clara Jacobo had a signal success at the Royal Theater in Rome.

SYMPHONY SEASON BEGINS

Our spring symphony season begins May 8 with the first concert of the Philharmonic-Symphony, directed by Toscanini. Then will follow eleven other concerts. Hermann Scherchen will direct one, with Walter Gieseking as the soloist. Others will follow, directed by Willy Ferrero and Fernando Arbos. In June we will hear Casals as director as well as cellist, and also the pianist, Mieczyslaw Horszowsky, will come as soloist. Other conductors will be Vittorio Gui, Alceo Toni and Oscar Fried.

Relative to the Toscanini concert at La Scala, all the seats have been sold and could have been resold again.

LAURI-VOLPI HONORED

After his extraordinary triumphs at La Scala, this theater wished to honor the celebrated artist with a tangible memento of his stay in Milan. They therefore had a gold medal coined and furthermore offered him a very precious jeweled gift.

The tenor has been invited by the direction of La Scala to sing *I Puritani* and *Luisa Miller* during the season 1930-31. The announcement of the revival of *I Puritani* is very pleasing, as the work has not been performed here since the days of Bonci. After the tenor has finished singing in Rome, he will go to Naples for several performances of *William Tell*, followed by appearances in Paris and Berlin.

LA SCALA ACADEMY PUPILS PRESENTED

After the second performance of *Traviata*, twelve pupils from the Academy of La Scala, who have terminated their course there, were presented for the first time to the public.

The experiment, accomplished with music of Chopin, was received with much cordiality by the audience, also because a similar event had not taken place since the days of 1918 when the school of the theater was abandoned. Eight years ago the school was reopened, and now, with the eighth year of studying, has terminated the study of the pupils who began with that opening. The

directress, Cia Fornaroli, was cordially received.

BRUNO WALTER FOR LA SCALA

It is understood that for the season 1930-31 Bruno Walter has been engaged to direct at La Scala.

NO DEFICITS FOR THE ROYAL THEATER

We have it on very good authority, in fact from one of the directors of the Royal Theater of Rome, that the gossip which has been prevailing that the theater would close with a deficit of five million was incorrect. In fact, it will close with an equal break.

L'ULTIMO LORD AT NAPLES

Franco Alfano's work, *L'ultimo Lord*, was given at the San Carlo in Naples, and its success was noteworthy. This work is one rich with inspiration and replete with lyricism. I am happy to report the success of this work of Maestro Alfano, because works of merit in this day and age are few and far between.

FIDELIO AT FLORENCE

At the Florentine Politeama, *Fidelio* was given as a novelty in that city. A distinguished audience attended, and the work had great success.

VERDI'S REQUIEM AT THE AUGUSTEO

Bernardino Molinari directed Verdi's Requiem Mass at the Augusteo. It was performed with great fervor, masterful technique and absolute mastery of the choral and orchestral masses.

FEDERICO CANDIDA.

Activities of Ruth Shaffner's Pupils

Pupils of Ruth Shaffner have been active in the recent weeks. A trio of voices, yet without a name, sang last week at the buffet supper tendered the choir of St. Bartholomew's Church, by Dr. and Mrs. Robert Norwood, at their Park Avenue apartment. Those in the trio are Edith Sagerstrand, Irene Fuessel, and Lillian Jenkins. They sang a group of three numbers, which met with much pleasure to those present. This trio has other engagements booked, and will decide on a name very shortly.

Florence Griffin sang recently for the patients at the Neurological Institute, doing three groups of songs, and she also has appeared at the Congregational Church of Rockville Center; at Christ Church, Oyster Bay, and assisted at the Easter services of Oyster Bay Baptist Church, her lovely voice causing much favorable comment. Irene Fuessel sang solos at the Presbyterian Church of Glendale, Long Island, and also appeared as soprano soloist at the special Easter musical service there. Edith Sagerstrand has been much in demand, her lyric soprano voice being heard to fine advantage in Swedish songs in costume, in the native tongue.

Miss Shaffner is presenting several pupils in An Evening of Song, at her New York studios on May 22. Her long experience in concert and church work makes her well suited to train others who are to tread the same path, and her large repertoire of oratorios, with their traditions, enables her to pass on to others this knowledge.

High Praise for Hampton Choir

The Hampton Choir of Virginia, on a tour of Europe, gave its last London concert at Albert Hall on May 11, before an enthusiastic audience of 3,000. The critic of the Daily Telegraph says of the colored Hampton students: "They excel in the rich musical tone which is the characteristic of choirs of this kind. This they can swell to a tremendous fortissimo or diminish in a long, perfectly graded crescendo, until it becomes a mere murmur of sound which one can feel rather than hear."

Lester Ensemble Presents Recital

On May 6, the Lester Ensemble, consisting of Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist, appeared in recital at Carney's Pt. Y. M. C. A., sponsored

by the Women's Club of Pennsgrove, N. J. Throughout the concert the soloists were heartily applauded and encored several times. The program consisted of well-known classics as well as modern works by contemporary composers. The ensemble appeared under the auspices of the Lester Piano Company.

Decoration Day Naumburg Memorial Concert

The first of this year's Naumburg Memorial Concerts in the band stand in Central Park will take place at eight-thirty in the evening of Decoration Day. It will be conducted, as heretofore, by Franz Kaltenborn, who will lead his symphony orchestra in a program of ten numbers, which will include a movement from Beethoven's seventh symphony, the Dream Pantomime from Humperdinck's *Hansel and Gretel*, Mendelssohn's *Ruy Blas* overture, the Introduction, Bridal Chorus and March from *Lohengrin* and lighter numbers.

These concerts are given every summer by the sons of Elkan Naumburg, who donated the band stand to New York City. They are four in number.

Sink Declines Candidacy for Lieutenant-Governorship

Charles A. Sink, president of the School of Music of the University of Michigan, in Ann Arbor, has for many years been prominent in the political life of Michigan, and so excellent has his reputation for conscientious service been, that ever since the close of the last legislature, his name has been mentioned as a possible candidate for the lieutenant-governorship. In a statement

to the press on April 30, Mr. Sink expressed his deep appreciation of the honor bestowed upon him and the confidence expressed in him, but he definitely declined to become a candidate.

For three terms, Mr. Sink has been a member of the state senate, and twice a representative. Before his election to the state legislature, Mr. Sink served on the city council of Ann Arbor for six years; for three years as executive secretary of the Michigan League of Municipalities, and for twelve years on the Ann Arbor Board of Education. In an editorial in the Ann Arbor Daily News, Mr. Sink's retirement from political life was looked upon with regret "because he has been a square-shooter, because his vision and practical knowledge have contributed much to the efficient handling of various subjects by the law-makers, and because he has represented the public as a whole in a most commendable manner."

New York Philharmonic and Toscanini Conquer Milan

Coming from unprecedented triumphs in Paris and Zürich, on its European tour, the Philharmonic-Symphony Orchestra of New York, with Arturo Toscanini at its head took Milan by storm in its two concerts there, May 8 and 9. As in France and Switzerland, the playing of Ravel's *Bolero* created a sensation. The Italian press praised the orchestra's marvelous discipline, and rich tone.

Morini at Carnegie, October 5

The return of Erica Morini to this country next fall will be marked by a Carnegie Hall recital on October 5, after which she will tour the country for three months.

Cleveland Lays Cornerstone for Severance Hall

CLEVELAND, OHIO.—The Bach Chorus, led by the enthusiastic and industrious F. W. Strieter, sang one of its outstanding programs at Masonic Hall, doing excerpts from the B Minor Mass, Gade's Spring Message and A Stronghold Sure by Bach. The soloist was Lila Robeson, Cleveland contralto, who sang Schubert's *Die Allmacht*; O Jordan, by Handel; Hentschel's Morning

dances, including numbers by Erik Satie, Bach, Rudyhar, Henry Cowell, Purcell and Scriabine. Also interesting was Mr. Weidman's interpretation of the three preludes by George Gershwin.

The Glee Club of the College for Women of Western Reserve University gave its annual concert in the ballroom of Wade Park Manor, under the direction of Arthur W.



J. L. Severance, president of the Musical Association, which supports the Cleveland Orchestra, who presided at the informal corner stone laying of Severance Hall, the new home of the Orchestra. Behind him is Adella Prentiss Hughes, manager of the orchestra.

Hymn: O Lord Most Holy, by Franck, and Saint-Saens' *Thou, O Lord, Art My Protector*.

Doris Humphrey and Charles Weidman danced at a matinee and evening performance in the Prentiss Auditorium of St. Luke's Hospital, in addition to giving a lecture on the art of the dance at the Art Museum. "The Dance as an Art Form" was the subject of their talk. Pauline Lawrence played the accompaniments for their

Quimby. The University Orchestra, recently organized by Mr. Quimby, made its first public appearance on the same program. Mary Hinds, soprano, was soloist.

The laying of the cornerstone at the new home for the Cleveland Orchestra, Severance Hall, attracted music lovers from all over Cleveland. John L. Severance officiated, assisted by Nikolai Sokoloff. The orchestra will take possession of its new and exclusive home some time next fall. E. C.

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Harrisburg Festival a Glorious Achievement

(Continued from page 5)

Mozart's Mass in C minor shall be given. It is a courageous resolve, to say the least of it; for this mass is one of the great, florid masterpieces of classic days, and its difficulties are immense. Not only must the soloists sing the most difficult of coloratura, but the chorus, too, must meet the same test of vocal skill, and this not in solo or unison parts, but in complex counterpoints with terribly involved fugues thrown in gaily from time to time with Mozart's facile pen.

The mass opened the festival on the evening of May 8, preceded by the overture to Mozart's Don Giovanni and his E flat symphony, played by fifty members of the former New York Symphony Orchestra, whose routinized ability was marked and applauded throughout the entire festival.

The soloists in the mass were Alice Mock, Ethel Fox, Paul Althouse and Frederic Baer, all of whom interpreted the music with technical finish, and achieved interesting and eloquent shades of sonority and color.

As for the chorus, one could but look and listen with amazement at its confident reading of the score's complexities. There were no false or uncertain entrances. Dynamic contrasts were brought about with astonishing smoothness, and themes accented and woven together with a purity of style that Mozart must have dreamed of. It was clear throughout that the members of the chorus had complete grasp not only of the melodic line of their individual parts but of the meaning of the whole, and of their parts in relation to the whole.

SECOND CONCERT

The second concert of the festival took place on Friday afternoon. It consisted of Pierné's cantata, The Children of Bethlehem, which was conducted by William M. Harclerode, director of music in the Harrisburg public schools. There were about 600 children on the stage and some seventy-five outside forming an echo chorus. The children sang remarkably well, and at the termination of the work there was an immense amount of applause. The soloists were Ethel Fox, whose lovely voice was heard to advantage in the music of The Star; Esther Booda; Mae Shoop Cox, who was remarkably good; Ermine T. White, Grace Dreibelbis, R. H. Bagnell, Walter Gibson, R. E. Dilworth and Frederic Baer. The accompaniment was played on the piano by Helen Bahn.

The second part of the program consisted of a song recital by Paul Althouse and Frederic Baer, each of whom sang two groups of songs, and as a final number the duet Solenne in Quest' Ora from La Forza del Destino. Both artists were enthusiastically applauded in their solo groups, and their voices blended remarkably well in the final duet.

At the end of The Children of Bethlehem performance, Mr. Harclerode, after bowing many times and calling the children of the echo chorus to march across the auditorium in front of the stage to receive their mead of applause, held up his hand for silence and called for Ward-Stephens, who was in the audience, as "the man who made the whole festival possible," and for J. Horace McFarland, also responsible for much of the success of the festival. Mr. McFarland and Ward-Stephens both arose in response to the loud applause which followed the mention of their names.

THIRD CONCERT

The Friday evening concert consisted chiefly of orchestra numbers, the chorus being heard only in three A Cappella compositions of the early classic school. These were an Ave Verum by William Byrd, Almighty and Everlasting God by Orlando Gibbons, and Hosanna to the Son of David by Thomas Weelkes. They were beautifully sung, and, at the termination of each piece, Ward-Stephens, who conducted, stepped down to the piano and struck a chord, showing that the chorus had not deviated from the pitch.

The meaning of this gesture was appreciated by members of the audience, and there was laughter and applause.

The orchestra part of this concert consisted of the Tannhäuser overture, selections from Tristan, Rheingold and Die Walküre, and Tchaikowsky's 1812 overture. George Raudenbusch, concertmaster of the orchestra, played the solo in Wagner's Traueme and gave a brilliant performance of Saint-Saens' Havanaise.

Ward-Stephens handled his orchestra with skill and finish, and the competent players evidently carried out his intention faithfully. The results were artistic and satisfying.

Alice Mock sang two arias, accompanied by the orchestra: Deh Vieni, Non Tardar from the Nozze di Figaro, and Ah, Fors e Lui from Traviata. Her brilliant fioratura was admired, and she was forced to sing encores.

FOURTH CONCERT

The fourth concert of the festival, Saturday afternoon, was given by the Barrere Little Symphony, Ethel Fox, soprano; Georges Barrere, flutist; and Helen Bahn, accompanist. Barrere is a great favorite in Harrisburg, and his performances were applauded to the echo. He played a Haydn Symphony, the White Peacock (by request), Three Pieces by Albeniz, Debussy's Suite Bergamasque, and two Hungarian dances by Brahms.

Mr. Barrere played on the flute a madrigal by Wormser and a scherzo by Widor. The supreme artistry of his playing calls for no comment here, nor is any extended praise needed for his conducting or for the beauty and effectiveness of the playing of his Little Symphony.

Ethel Fox sang Zueignung by Strauss, the Musetta Waltz from La Boheme by Puccini, and several songs, one of them, entitled Summer Time, by Ward-Stephens. The warm beauty of her voice, and her sympathetic interpretations, were received with enthusiasm.

FINAL CONCERT

The final concert of the festival was Pierné's St. Francis of Assisi, with mixed chorus, children's chorus and orchestra which was given on Saturday evening. The soloists were Paul Althouse, Frederic Baer, Alice Mock, Helen Hartman, Sara Hayes, Harry Etter, Dr. Byron S. Behney, and Robert Mathias. This extended work was beautifully given. The soloists sang effectively, Paul Althouse being especially notable for his dignified interpretation of the music, the beauty of his voice and the wealth of delicate nuance that he infused into his interpretations.

As throughout the festival, the mixed chorus and children's chorus, the latter trained by Mr. Harclerode, sang with extraordinary effect. Ward-Stephens, who conducted, has proved himself in the past, and here again proved himself, to be not only a conductor of marked attainment, but a chorus trainer able to attract possessors of good voices by his personality and magnetism, and to bring about unusual beauty of choral tone and unflinching balance.

It may be said without exaggeration that the festival closed in a blaze of glory with this sterling performance of St. Francis of Assisi. The interpretation was of such a high quality and uniformity of excellence that it is difficult to find terms for its proper description.

Ward-Stephens and all those on the stage and concerned with the festival were tendered an ovation, and to the visitor to Harrisburg it would seem that this festival must become a permanency and give to the city high standing as a music center.

Organist Endorses Istharr

Frank W. Asper, eminent organist of the Salt Lake Tabernacle, is delighted with the latest organ number by Stoughton entitled Istharr. An excerpt from a letter just received is as follows: "I have been so very pleased with the favorable comment on the Stoughton number, Istharr, that I have put it on my program which will be broadcast from the Salt Lake Tabernacle, May 12."

Mr. and Mrs. Henry Holden Huss Present Artist and Intermediate Pupils in Recital

As is usual with the soirees of Mr. and Mrs. Henry Holden Huss, a sympathetic and interested audience gathered in Steinway Hall on May 7 to attend the recital at which these musicians were presenting a group of their students.

The musical program opened with an excellent performance of the first movement from Bach's Concerto in D minor for three pianos; the participants were William Craig, Lillian Loewe and Jeanette Weidman, who played with distinction and fine feeling for ensemble. In fact so well did the young artists perform that the request was made that the number be repeated at the end of the program.

Gene Barlow, tenor, interpreted Paradies' M'ha Preso alla sua Ragna and the Vesti La Giubba aria with a flair for the dramatic and understanding of the operatic style. Alice Warne contributed her share with two Schumann selections, Contentedness and Trauer; in the later number especially was she very musical.

Beethoven's La Partenza and Ich Liebe Dich were sung by M. Vera Cotte, her voice being smooth and especially lovely in the high register. To Chopin's Polonaise in C sharp minor Helen Scott imparted spirit and flash and played it mightily well.

Gertrude Folsom substituted Haydn's My Mother bids me bind my fair and Arne's The Lass with the Delicate Air, for her original choice, Weckerlin's Conseils a Nina. This was a decided advantage to the young singer as her two performed numbers are by far a greater test of accomplishment. She sang them with a realization of the antique style and sweet voice.

Jeanette Weidman, who also functioned in the role of accompanist for the singers, gave as her solo Chopin's Scherzo in B flat minor; she is very talented and plays with sureness and virility. Denny Prager, in L'Adieu de Jeanne d'Arc, revealed a voice of depth and warmth, and William Craig played Dohnanyi's Rhapsody in C with a great deal of ability; this composer is not easy to understand. Viola H. Steimann sang three numbers, Schubert's Wohin, Schumann's Die Lotosblume, and Horsman's The Bird of the Wilderness; while all the songs were well interpreted the listener especially enjoyed the last one, perhaps because Miss Steimann seemed to feel it most.

After a five minutes' intermission, Betty Bayne played the second movement of Grieg's piano concerto, with Mr. Huss playing the orchestral part on a second piano. This is one of the loveliest of concertos, and when played as Miss Bayne played it there was only one regret, that the whole work was not given.

Oscar Schlossberg with the first movement of Beethoven's Sonata in E, op 14, gave a fine account of himself, demonstrating poise and sure technique. Helen White disclosed a sweet voice in Handel's Lascia

Ch'io Pianga, and George Wallace showed evidence of much promise; he has musical feeling and a very nice voice.

Ira Karganov was the last of the soloists and gave a brilliant reading of Chopin's Scherzo in C sharp minor. The feeling among the audience was one of pleasure, which is saying a great deal when such a varied fare is offered. Mr. and Mrs. Huss are to be congratulated.

Kansas University Celebrates Music Week

The seventh annual Music Week festival for Lawrence and the University of Kansas offered a full week of attractions. Under the chairmanship of Dean D. M. Swarthout a program was arranged that not only featured the local musical resources of the university and the city but also brought several artists of outstanding rank for recitals. Musical programs were given by the glee clubs, bands and orchestras of the university, Haskell Indian Institute and the city schools.

Lawrence Tibbett sang on May 6, and Sylvia Lent, violinist, was featured as the artist for the Young American Artist recital, a feature inaugurated last year and presenting young concert artists rapidly on their way to a front rank on the concert stage. Imre Weisshaus, composer and pianist, gave a program at the School of Fine Arts on May 7.

The Annual Fine Arts Day was observed May 8, when Dudley Crafts Watson, of the Chicago Art Institute, spoke at an All-University Convocation on "Art in the New American Life." The Fine Arts banquet was held that evening, preceding the recital by Sylvia Lent.

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Rubinstein Club's White Breakfast

The annual White Breakfast, closing the forty-third season of the Rubinstein Club, held for the first time at The Commodore, May 10, was again a great success, some 1,200 women—and a few men—being seated at tables. Following the general reception by the president and officers, the Chorale sang a processional as President Chapman and guests entered, later being heard in a Breakfast Song, words by the president, music by W. R. Chapman, conductor.

Following words of welcome by the president and invocation by Rev. Dr. Hughes, the elaborate breakfast was served. Introduction of fifty honor guests followed; one noted such leading lights as Estelle Liebling (chairman of program), Mary Melish, Dr. Chapman, Alice Garrigue Mott, Mary Jordan Baker (treasurer of the club), Angeline V. Orr (prominent also in the National Opera Club), Jessica Dragonette, Daniel Frohman, Leonard Liebling, etc. Each guest was applauded as he or she arose.

The operatic program followed in charge of Estelle Liebling, presented Devora Nadworney, contralto; Browning Mamry, tenor; Ruth Stieff and Wilma Miller, sopranos; Fernando Guarneri and Erlé Renwick, baritones, and Hendrik DeVries, flutist; Estelle Liebling, Felice Rybier and Mrs. Mamry were accompanists. Arias, songs, a Fantasia Espanol, and the quartet from Rigoletto made up an interesting program, specialty dancing by Dorothy Dawn being featured.

President Chapman especially thanked Mesdames G. P. Benjamin, Mary F. Duffy, Mrs. John T. Walsh, and Emma F. Patterson, chairmen of important committees, and among hostesses one noted the names of Clementine de Vere Sapio, Katherine Kerin Child, Mesdames John Gilbert Gulick, Henry Willis Phelps and James Moran.

Goldman Conducts U. of Illinois Bands

On April 26, Edwin Franko Goldman was the guest of honor at a concert given by the University of Illinois Concert Band. The University maintains five instrumental-music organizations, the Concert Band, the First Regimental Band, the Second Regimental Band, the University Orchestra and the second orchestra. The mass, when grouped, is very large. The director is Albert Austin Harding, and the band is now making its twentieth annual tour.

At the concert in The Auditorium, April 26, the first part was conducted by Mr. Harding; the second part, including the

Tannhäuser overture, the Finlandia of Sibelius and On The Mall by Goldman, was conducted by Mr. Goldman.

The third part included the Poet and Peasant overture, played from a special manuscript arrangement by M. L. Lake for a suggested new type of band instrumentation, consisting of one-third saxophones, one-third woodwinds and one-third brasses and percussion.

Laurie Merrill Acclaimed as Poet at American Pen Women Convention

It is a pleasure to note the success of Laurie Merrill, American poet, at the convention of the National League of American Pen Women, held in Washington, D. C., the week of April 21. The Evening Star said:



LAURIE MERRILL

"Outstanding on the program was Laurie Merrill of New York City, whose poetry is being warmly praised by literary critics."

Miss Merrill has arranged very interesting programs, having had many of the poems from her book, *Singing Waters*, adapted to the works of the greatest musical composers. Some of the poems which made such a notable success were *Trumpet of Bronze*, *Nightfall in Belgium*, *Tulips*, *The Violin*, and *Summer Reverie*, these being arranged with music by Schumann, Debussy, MacDowell, Schubert and Chopin.

She read her poems with music on three formal occasions: at the Arts Club, the League Poetry Evening (Hotel Willard), at the Congressional Country Club, and also appeared at four other affairs, namely, the dinner in honor of William Griffith, president of the Poetry Society of America; the Poets' Luncheon; the reception to the National President of the League, Grace Thompson Seton, and for the Evening of Poetry and Music at the home of Dorothy DeMuth Watson, who is national chairman of music of the League of Pen Women.

Miss Merrill wore attractive French and Spanish costumes, and won admiration as a woman of rare personality, and charm as a poet, her poems having a descriptive quality which is unusually delightful.

Fifth American Composers' Concert

ROCHESTER, N. Y.—A concert to mark the fifth anniversary of the first American Composers' Concert, under the sponsorship of the Eastman School of Music, was given May 2 in Kilbourn Hall with compositions by five American composers, who were present to hear their works. An orchestra recruited from the Rochester Civic Orchestra and the Rochester Philharmonic, and conducted by Dr. Howard Hanson, director of the Eastman School of Music, played. The hall was filled to capacity.

The concert was the eighteenth in the series inaugurated five years ago by Dr. Hanson to give American composers opportunity to hear their music played by a competent orchestra. Originally only unpublished music was played, but in the last year the policy was altered to admit music that had been played and had proved to possess enough merit to justify a repetition.

The composers and the works on the program were: Douglas Moore, of Columbia University, *The Pageant of P. T. Barnum*; Leo Sowerby, *A Set of Four Ironies*; William Grant Still, of Long Island, a Negro composer, *Darker America*; Herbert Elwell, of Cleveland, ballet suite, *The Happy Hypocrite*; Bernard Rogers, now of the Eastman School faculty, *Soliloquy* for flute and strings.

All of these compositions have been played at previous composers' concerts and were adjudged worthy of publication. They have since been played by leading orchestras.

Applause that followed each number compelled the composer to bow acknowledgments.

At the end Dr. Hanson spoke feelingly of the purpose behind these concerts, paid tribute to George Eastman and Dr. Rush Rhees, president of the University of Rochester, and thanked the orchestra. H. N. S.

Mrs. Kelley Again President of Ohio Federation

Mrs. Edgar Stillman Kelley, ex-president of the National Federation of Music Clubs and also a former president of Ohio, was again elected president of her state by a unanimous vote at the State convention held in Youngstown on May 7.

In Mrs. Stillman Kelley's speech of acceptance she expressed deep appreciation of the work done by the Ohio Federation during the past five years under the leadership of Mrs. Harry L. Goodbread of Cleveland, ably assisted by her State Board.

In outlining the policies of the new administration Mrs. Kelley spoke of the early formation of a Club Presidents' State Council for the purpose of bringing into closer cooperation the work of the individual clubs and the state committee chairmen.

Emphasis will also be laid upon the placing of Ohio's young artists upon club programs and thoughtful consideration will be given to young Ohio composers, according to the President's announcement.

The 1931 Ohio Federation Music Convention will be staged in Cincinnati in early April. At this time the state division of the National contests will be held, followed immediately after by the Great Lakes District contests in Cleveland. The Great Lakes District includes the states of Ohio, Indiana and Michigan.

The National contests, Mrs. Arthur Holmes Chairman, will take place at the San Francisco Biennial Convention.

The Boyles Give Final Concert at Harcum School

The concert on May 3 was the last of the series of delightful entertainments given during the winter at the Harcum School in Bryn Mawr, Pa. It was a two-piano recital by Pearl and George Boyle, both of whom are members of the music faculty of the school. The program was made up of a group of solos by each artist with selections for two pianos as the opening and closing numbers. *En Blanc et Noir* (Nos. 1 and 3) of Debussy was the first piece, exquisitely played with fine sensitiveness to the moods of the composer. Then followed the solo groups showing unusual skill and marked musicianship, but the most interesting achievement of the evening was the playing of Mr. Boyle's concerto. This concerto has been performed by Ernest Hutcheson with the Boston Symphony and also with the New York Philharmonic Orchestra, the composer conducting. It has also been performed by the Boston, Detroit and Baltimore Symphony Orchestras with the composer as solo-



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The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ist, and has been produced in Berlin, England and Australia. It is a brilliant work involving superb technic. The ensemble was excellent and at the close the audience was most enthusiastic. For an encore Mr. Boyle played *The Gavotte Musette*, another of his compositions.

When the program was ended the affair was converted into a charming social occasion. Edith Harcum, head of the school, invited the guests to her home for a buffet supper and to meet Mr. and Mrs. Boyle and Mr. and Mrs. Willem Van den Burg. As solo cellist of the Philadelphia Orchestra, Mr. Van den Burg has many admirers in Philadelphia. Many of his friends as well as other well known musicians were present and the social gaiety made a felicitous ending to the evening.

Kortschak to Have Summer Class at Cummington, Mass.

Hugo Kortschak, violinist, again will teach his summer class to Cummington, Mass., in the Berkshire Hills, where he will teach from June 12 to August 12 and will appear in a series of trio concerts with Bruce Simonds, pianist, and Emmeran Stoeber, cellist, at Katharine Frazier's Playhouse-in-the-Hills.

On August 14 Mr. Kortschak will sail on the Europa for a short visit in Europe.

was a champion of the young American artist, having aided a number of now prominent singers and instrumentalists in starting their public work.

The MUSICAL COURIER extends its deepest sympathy to Mrs. Edwards' family.

JOSEPH ADAMOWSKI

Joseph Adamowski, for many years a cellist in the Boston Symphony Orchestra, died at Cambridge, Mass., on May 8, at the age of sixty-seven. Since 1903 the deceased was a member of the faculty of the New England Conservatory of Music in Boston. He was also a trustee of the Paderewski Prize Fund and one of the founders and directors of the pension fund of the Boston Symphony.

Mr. Adamowski was born in Warsaw, Poland, on July 4, 1862, and received his musical training at the conservatories of that city and Moscow, studying under such distinguished teachers as Tschaiakowsky, Kontski, Fitzenhagen and Pabst. He also took the degree of B.A. at the Moscow University. He came to America in 1889 and joined the Boston Symphony the same year. In 1890 he became cellist of the Adamowski String Quartet, which was led by his brother Timothee, an eminent violinist. In 1896 he married the well-known pianist Antoinette Szumowska, with whom he and his brother formed the Adamowski Trio.

DR. BENJAMIN C. NASH

Dr. Benjamin C. Nash, tenor of Rutgers Presbyterian Church three decades ago, died last week in New Rochelle, following a partial paralysis of his right hand of some years ago. He was known as a very capable singer in his day, but prominence as a dentist caused him to leave the musical life. In 1909 he was president of the N. Y. State Dental Society. His widow, Mary Allen Nash, a son, Allen, and a daughter, Mrs. Benjamin Newton, survive him.

BRAM SAND

Bram Sand, twenty years old, cellist, who had recently won the Canadian Provincial Government's musical scholarship to study in Paris, died on April 29 in Montreal of heart disease.

ANDREW HAIGH

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Obituary

FELIX GUILMANT

Felix Guilmant, son of the late Alexandre Guilmant, the distinguished French organist-composer, passed away at his home in the Boulevard Burne, Paris, on April 18. Mr. Guilmant was a well known artist, and frequently exhibited in the Paris Salons, where his work was greatly admired. For many years his studio was in the Latin Quarter, and until the death of his father in 1911 he also had a studio in the Villa Guilmant at Meudon. The funeral was held in the Church of Notre Dame du Rosaire, Paris. Joseph Bonnet played two of the organ works of Alexandre Guilmant.

Mr. Guilmant was the last male heir of the Guilmant family and leaves a widow and two sisters, daughters of Alexandre Guilmant—Mme. Pauline Guilmant Aliamet and Mme. Marie-Louise Guilmant Loret (Mme. Victor Loret).

MRS. JULIAN EDWARDS

Phillipine (Mrs. Julian) Edwards, wife of the late and well known composer, passed away after a long illness at the Murray Hill Sanitarium on April 7. Interment was in the family plot at Woodlawn.

Mrs. Edwards, in her early days was a singer of excellent reputation, but after her marriage she retired from public work to devote her time to aiding her composer-husband. Brian Boru, Dolly Varden and When Johnny Comes Marching Home were among his most successful light operas.

Recently the latter opera had a successful broadcast over station WEAF by the National Grand Opera Company, much to the delight of Mrs. Edwards whose recent years have been in the furtherance of her husband's works. She was active in New York Club life, particularly in the New York State Federation of Music Clubs and the Musicians' Club.

Mrs. Edwards was a woman of rare charm and ability. She had hosts of friends and

Artists Everywhere

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has risen so rapidly in the musical life of the city that for their last performance, when they gave the St. Matthew Passion of Bach, the entire seating capacity of the church was sold out four days in advance. According to the reports of the agencies handling the tickets, between 300 and 500 additional seats could have been sold had there been that capacity in the auditorium. This popularity has been growing steadily since the organization began, and the officers and directors are looking forward next year to plans which undoubtedly will be supported by capacity audiences.

Carolyn M. Cramp, F. A. G. O., organist, and **Amy Ellerman**, contralto, collaborated in a recital at Aeolian Hall, New York, May 3, which brought many items of interest. Miss Cramp played works by Bach, Widor, Rinck and modern composers with fluency and style, the allegro from Dickinson's Storm King Symphony marking the climax. Miss Ellerman sang Brahms, Hindach, Tschaiakowsky and Wagner numbers with impeccable German enunciation, vibrant with feeling, her high tones with ease and climax; Regina Schiller played excellent accompaniments.

Richard Crooks will give his annual Detroit, Mich., recital next season at Orchestra Hall on January 9, again under the well known local management of James Devoe.

Mary Baker Endres of Boston was soprano soloist at the May 4 Radio Hour, Calvary Baptist Church, New York, singing a Sacred Lullaby (Liddle) with special effect. She has previously sung at this service, receiving many compliments from listeners, both present and at distant points.

Malda Fani, Italian soprano, has proven very successful and popular with her audience. She recently appeared at the Annual Ladies' Reception and Musicales given by the Princeton Club, for the Charia Club of New York at the Hotel Astor, and in recital at the Barbizon where she delighted her audience with her artistic interpretations of Italian, Mexican and English songs.

Carl Fiqué's Cosmopolitan Opera Players presented his comic opera, The Purple Peacock, May 1, at the Toller Hall, Brooklyn, for the Steuben Society; also May 8 at Leveridge Towers for the Illuminati Society, featuring Catalina Noack. The composer conducted and the performances gave undeniable pleasure to all.

Leila Troland Gardner, composer of Believe and Thou Shalt See, sang this impressive sacred song at the Easter Sunday Radio Hour of Calvary Baptist Church, playing her own piano accompaniment. She is known for her voice of unusual depth of expression, nobleness of tone and distinct enunciation.

Hallett Gilberté, composer of many songs, heard on prominent vocalists' programs, spent a fortnight in New York and was greeted by many friends; his songs are much in demand over radio as well, and will be more frequently heard in the near future.

Allan Jones will make his Boston, Mass. debut on Sunday afternoon, May 25, at Jordan Hall, under the auspices of the Aristos Club. Another important engagement for the popular young tenor this month will be at the Spartanburg, S. C., Music Festival, on May 13 and 14.

Muriel Kerr, nineteen year old pianist who made her debut at the first orchestral concert of the Schubert Memorial under Mengelberg a little over a year ago, has just completed a tour of thirty concerts which took her across the continent. Miss Kerr will begin her second American tour on October 3, as soloist at the Worcester Festival.

Alexander Kisselburgh, baritone, is to

spend six weeks this summer at Michigan State Institute of Music, East Lansing, for Louis Graveure's master class, which will begin June 24.

Phyllis Krauter is one of the few cellists who are able to hold the interest and attention of an audience through an entire recital. On a recent tour, at eight of her concerts Miss Krauter was the sole performer. "Miss Krauter interested the audience from the first number to the last" said the Baldwin, Kans., Ledger, and among other criticisms that referred to this same unusual feature of the artistry of this young musician was The Tennessean, which stated that entire recitals on the cello have been few and far between, and significantly concluded a long review of her recital by saying, "she was recalled for a last encore."

Maria Kullak-Busse, soprano, in conjunction with Lilli Busse, violin; G. Summers and Addi Prohaska, piano, and Emil Bortz, cello, recently gave an enjoyable vocal and instrumental concert in the Guild Hall, Steinway Building. Another recent appearance for Mme. Kullak-Busse was at the home of Mrs. Emory Cochran.

The **Lester Ensemble** will appear on Sunday evening, May 18, at the Y. M. H. A., in Philadelphia. The vocalist will be Arvida Valdame, soprano, while the other members of the Ensemble appearing at this concert will be Josef Wissow, pianist; Jeno de Donath, violinist; and Mary Miller Mount, accompanist.

Marie Miller, harpist, has been booked to appear at the Ocean Grove Auditorium on July 5.

The **New Jersey Orchestra**, Rene Pol-lain, conductor, gave its third concert this season in the Orange High School Auditorium on April 17. The program consisted of the Beethoven symphony in C minor; Debussy's L'Après-midi; Mendelssohn's concert in E minor for violin and orchestra, with Efreim Zimbalist as soloist, and two numbers from Rimsky-Korsakoff's Le Coq d'Or. Russell B. Kingman is president of the New Jersey Orchestra, Inc.

Fred Patton, baritone, who appeared three times this season as soloist with the Philadelphia Orchestra, has been engaged by the same organization for three performances next season, on March 13, 14 and 16, when he will sing the Bach St. Matthew Passion.

Gina Pinnera will sing for the Tuesday Musical Club, of Akron, O., on October 21. She will go to Europe again in November for concerts and operas.

Edward Ransome, new Metropolitan leading tenor, has been engaged by the Chicago North Shore Festival (Evanston Festival) for May 22, to sing The Children's Crusade by Pierne.

Percy Rector Stephens presented Nelson Plum, baritone, in recital at his New York studios on Monday evening, May 5, and the following week Bernard Taylor, baritone, was heard in recital there.

Mary Lee Read, artist-pupil of T. Carl Whitmer of Pittsburgh and Dramamont, N. Y., played a group of piano and organ numbers at a musicale given at Aeolian Hall on April 30. Her piano pieces were Schumann's nocturne in F and Friml's Twilight, both of which she has recorded for Duo-Art. As an organist she played with genuine feeling for her instrument, with excellent technique and taste. The other artists appearing on the program were Harriett Hibbs Hurt, contralto; Margaret Bovard, soprano, and Watt Webber, tenor.

Ruggiero Ricci, the Persinger prodigy, will be heard in Cincinnati, O., on October 28, when the phenomenal boy violinist will be presented in recital by local manager of that city, J. H. Thuman. This appearance for Ricci comes after his New York recital at Carnegie Hall on October 17 and his

similar performance in Memorial Auditorium, Columbus, O., on October 22. James Devoe is presenting Ricci in this last city.

Henry F. Seibert, organist of Town Hall, gave a recital on May 16 in connection with the National Oratorical Contest held there. He also played a recital at St. Bartholomew's Episcopal Church, White Plains, May 11.

Edgar Shelton, pianist, who sailed for Europe some weeks ago, was scheduled to give a recital in London in Wigmore Hall on May 5. During July and August Mr. Shelton will make a short tour of Switzerland, playing in some of the principal summer resorts. He will return to the United States early in October.

William Simmons was soloist on May 6 with the Lynn, Mass., Choral Society and the Gloucester, Mass., Choral Society, under the direction of Arthur B. Keene, assisted by the Boston Festival Orchestra, in a performance of Max Bruch's oratorio, The Cross of Fire. He also sang a miscellaneous program of numbers by Secchi, Wilson and Strauss. This engagement for the baritone came about as a result of his singing with the Handel and Haydn Society of Boston on April 6, in a performance of the Verdi Requiem.

The **Stuyvesant Neighborhood House**, New York, gave a free orchestral concert, under the direction of Jacques L. Gottlich, on May 11, in connection with its Mother's Day celebration.

Imogene Steeves, pianist, pupil of Kate S. Chittenden, gave an enjoyable recital at the American Institute of Applied Music, New York, May 9, playing works by Bach, Beethoven, Brahms, Scriabin and Debussy, all of which constituted a thoroughly representative, up-to-date program.

Anne Taborsky, pupil of Clarice Balas of Cleveland, Ohio, gave a piano recital in the small theater of Public Auditorium in that city on April 23. The young pianist was heard in numbers by Bach, Beethoven, Griffes, MacDowell, Dvorak, Suk, Smetana and also a composition, Petit Prelude Serieux, by her teacher.

The **Verdi Club Trio**, which played so successfully at the last affair of this club, was warmly commended in letters to President Florence Jenkins, leading to further engagements.

Jeannette Vreeland includes the following among her April engagements: soloist with the Detroit Symphony Orchestra in Detroit, Mich., in a performance of the Brahms Requiem; recital in Wichita, Kans.; soloist with Minneapolis Symphony Orchestra in St. Paul and Minneapolis, Minn.; appearance in the Seven Last Words of Christ in San Antonio, Tex., and two performances in Havana, Cuba. The soprano has just been engaged to sing the part of Alain in Pierne's Children's Crusade at the North Shore Festival in Evanston, Ill., on May 22, this being the role that she performed so successfully on last minute substitution for an indisposed singer at the Worcester, Mass., Festival, this year.

The **Washington Heights Musical Club** affair of April 13 featured Agnes Fleming, vocalist, and Irene Griffiths, pianist, with Henry Holden Huss, guest of honor. Miss Fleming sang songs in French and German, Sylvia Voorhees at the piano, making effect through expressive voice and pleasant personality; Miss Griffiths played Chopin and Liszt pieces with brilliant interpretation.

Mae Joy Worrell, soprano, and **Maurice Ohre**, baritone, pupils of Ralfe Leech Sterner, united in a joint recital at Grand Central Palace, New York, in April, which attracted a large audience. Miss Worrell's fluent technique and a voice of uncommon beauty, flexibility and power, were exhibited in three operatic arias and songs by modern composers. Mr. Ohre has a noble bass-baritone voice under excellent control; his three opera arias and songs by modern Americans gave pleasure, both artists singing from memory, with presentation of flowers to Miss Worrell. Gladys Longene was at the piano.

Brokaw Studios Recitals

Two recitals recently given at the Brokaw Studios at Wichita, Kans., brought forth some fine talent, whose excellent work proved the high quality of the training received at the hands of Mr. and Mrs. Ralph Brokaw.

A group of piano and violin students presented a program made up entirely of concertos at the Brokaw Studios on April 16. The numbers and the performers were: Grieg piano concerto, Mildred Sanders; first movement of Mozart's E flat violin concerto, Dean Wake; De Beriot, first movement, Isobel Nevins, violin; MacDowell, a minor, for piano, Thayne Scott; Mendelssohn, first movement, Dudley Burriss, violin; Mendelssohn, two movements, Eldon McCollum, violin. The piano students have been trained by Mrs. Brokaw and the violin students by Mr. Brokaw.

Thayne Scott presented a duo-piano program with Mrs. Brokaw on April 30, which included the first movement of the Rubinstein D minor Concerto, the Chaminade Concertstück and the MacDowell Concerto, opus 15.

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Elsie Barge
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Moissaye Boguslawski
Lillian Boguslawski
Frances Bohannon
Hannah Braverman
Mary Rives Brown
Gordon Campbell
Julia Lois Caruthers
Mabelle L. Case
Anna Ring Clauson
Edward Collins
Kenneth Cummings
Clara T. Dailey
Marjorie Dwyer
Evalie Martin Fisher
Loretta Ford
Frances Frothingham
Helen Gannon
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Percy Grainger
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Myrtle Hahn
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Herbert Johnson
Florence Booco Johnson
Myra Seifert Johnson

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Dorothy Kendrick
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Grace Levinson
Stanley Levey
Celene Loveland
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Louise MacDowell
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Lyman Ackley
Aurelia Arimondi
Arch Bailey
Frances Hovey Bergh
Nina Bolmar
Gordon Campbell
Ella Cave
Faye Crowell
L. N. Dailey
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Myrtle Dunn
Beatrice Dyke
Ernest Edwards
Robert Everhart
Willis Fleetwood
Mrs. Willis Fleetwood
Effie Cline Fones
L. D. Frey
Rose Lutiger Gannon
Maude Gutzmer
Alice Hackett
Richard Hageman
Mabel Sharp Herdier
Elsie Kincheloe
Julia LeVine

Estelle Liebling
Albert Lukken
Margaret E. MacConachie
Helen R. Marshall
Pauline Castleman Morris
Jessie Waters Northrup
Ralph Page
Lillian H. Polley
Frantz Proschowski
Francesca Proschowski
Graham Reed
Mrs. C. M. Robertson
Camille Robinette
Marie Dewild Scott
Clark E. Snell
Ellis E. Snyder
Estella A. Striplin
George Stump
George Sutton
Mary W. Titus
Isaac Van Grove
Carl J. Waterman
Vernon Williams
Wm. James Work

VIOLIN

Cora Cook
Lois Dyson
Mrs. John L. Eckel
Max Fischel
Margaret Fried
Maurice Goldblatt
Nan Gordon-Hood
Guy Hartle
Ray Huntington
Victor H. Jindra
Ruth Keppel
Victor Kuzdo

Christian Lyngby
John McKenzie
Rudolph Reiners
Harry H. Ryan
Leon Sametini
L. Dean Sands
Editha Todd
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Anah Webb
Michel Wilkomirski
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NEW YORK MAY 17, 1930 No. 2614

The post-war profiteering of modernistic music seems to be about ended.

Tell it not in Gath; publish it not in the streets of Askelon. Advertise it in the MUSICAL COURIER.

The taste of the adult in matters of music is nearly always traceable to the kind of music he heard most of in his youth.

Rare old Ben Jonson said: "Art hath an enemy called ignorance." And it also has some practitioners called ignoramuses.

An Evening Sun (May 10) headline: "Farm Buying Power Drops." That is bad news for the motor car firms and the radio dealers.

That oppressive silence hereabouts is the seasonal cessation of concerts and opera performances. Our local music lovers now have to love music at home.

Milhaud's new opera, Christoph Columbus, recently premiered in Berlin, was not discovered by the local critics to represent a new world of operatic art.

And now let us have a straw vote and questionnaire to determine how many Americans desire to retain jazz as our national idiom and medium of musical expression.

Do music and musicians need a dictator in order to meet the changed conditions of our day? It might not be a bad idea for the tonalists to get together and elect a Mussolini of music.

The United States immigration quotas will have to be made stricter than ever after the European orchestral musicians see the expensive clothes and luggage of the New York Philharmonic players, hear about their motor cars, savings bank accounts, and liquor cupboards, and learn the amount of salary the symphonic visitors are receiving.

The Honorable Vincent Massey, hitherto Canadian Minister Plenipotentiary to Washington, is well known to musical people in the United States as the founder of the internationally known Hart House String Quartet, which has played repeatedly throughout the length and breadth of this country. He is also familiar to us as the builder of Toronto University's magnificent student center, from which the Quartet takes its name. Mr. Massey's new appoint-

ment as High Commissioner of Canada in Great Britain will deprive Washington diplomatic circles of an interesting and genial member, who has done much to cement the sympathetic relations between the United States and Canada.

Spain's current political troubles make one wonder at the lack of harmony in a country which has recently been producing so much fine music and so many excellent musicians.

Regarding the New York Philharmonic Orchestra's current tour abroad, European capitals are saying, in adaptation of the famous Caesarian phrase: "They came, we heard, and were conquered."

It has been repeatedly asserted in the public press that the Bach Festival of 1930, at Bethlehem, Pa., is to be broadcast. Such statements are without authority. Notwithstanding many requests which have been received, the Bethlehem Festival of 1930 will not go over the air.

In Buenos Aires the Municipal Council refused to take over the opera season at the Teatro Colon, and has opened bids for it from native or foreign impresarios. South America seems to be brother to North America in the matter of letting opera struggle along without help from municipal, State or governmental exchequers.

According to a recent Herald Tribune census compiled by the patient Francis D. Perkins, there were 1500 musical and operatic performances in New York during the past season. Mr. Perkins would do another useful thing by taking a little more trouble and figuring out for a curious circle of professional onlookers, how many of those 1500 events were financially profitable.

The youngest of all prodigies has appeared, and Jackson Heights, New York, has taken the palm from San Francisco. The tenor, Cappelli, has a baby nine months old (so it is reported) who plays the harmonica. When the other children sing the infant accompanies them with rhythmic sounds on its chosen instrument. This is a case which would be worth while for Louis Persinger to investigate.

Toscanini has his own peculiar idea of what he considers pleasant episodes on his European tour with the New York Philharmonic. When the travelers arrived in Milan, a great crowd was at the station to greet them. The great conductor beat a prestissimo retreat, and was found hiding in the baggage-room. Much to his discomfiture he had to come forth and suffer the gift of a large bouquet of flowers. Such are the hardships of the great!

A burglar broke into the dormitory of the Louisville Conservatory of Music early in the morning of May 8, stole three of the girls' purses and, under duress in the shape of a revolver, exacted a kiss from one of the students. Feminine screams invariably strike terror to the hearts of men of his calling, and when a chorus of these arose, the thrill-thief fled. After the girls' fright had subsided they had a good laugh at the visitor's expense, as the money in the three purses aggregated only \$5.25.

In The New Freeman, Roy Harris discourses on The Crisis in Music, and presents a most discouraging picture of the past, present, and future of tonal art. He says that Liszt had creative flair; Wagner's creative urge was insatiable; Brahms and Chopin were reverent and scrupulous workmen; Debussy was musical in the most subtle connotation of the word; Mendelssohn failed to emulate Bach; Schumann's talent was more at home with descriptive detail than organic form; Moussorgsky's music is organically weak, heavy, and artistically fatiguing; Strauss added nothing to melody, rhythm, harmony, or form, and his music lacks reverence, dignity, and poetry; Stravinsky has not achieved a co-ordinated abstract musical form. Mr. Harris' cheering conclusion is this: "By a strange quirk of natural compensation, programmatic composers have been killing the goose that lays the golden eggs. In trying to make music socially and economically functional, they have so devitalized it that it can scarcely support its own moribund weight. If this process continues, music will be forced back into servitude of the dance, and theater and theology, leaving the abstract instrumental forms of the nineteenth century to survive only as historical documents." After the castigation administered by Mr. Harris, it will now be interesting to watch music stagger along feebly toward its tragic finish.

Stokowski

The magic of Stokowski's conducting, and his importance as an active agent in American musical life, have been recognized up to a certain point. He has been rightly acclaimed as one of the world's greatest orchestra men, and some people think he is the greatest of all. Perhaps they are not far wrong.

At all events, it is evident enough that the genius of Stokowski as a purveyor of great music in a great manner is recognized.

But there is another side of Stokowski which has, in certain quarters, raised some question and doubt.

It seems to be a human attribute that, just because we do not like a thing, we doubt its importance. Such feeling is always excessive in music, though why it should be is one of those mysteries that yet remain to be solved.

People will go to an art gallery and look at modernisms of the most advanced type with equanimity or good-natured laughter, but put them into a concert hall and "inflict" upon them a piece of modern music that is beyond their understanding, and they grow angry or peeved and contain themselves with difficulty. Sometimes they do not succeed in maintaining their dignity, and rise up and hiss or whistle or make other noises expressive of their disapproval.

Stokowski has met with some such receptions, and has had his say on the subject. That is not so bad. A far worse feature of the matter is that, although people may listen to Stokowski's modernisms in absolute silence or with a sincere effort to understand, there seems to be less appreciation of the great work the Philadelphia master is doing in this regard than there should be.

There was an example not long ago in New York of Stokowski's enthusiastic support of comparative modernisms, and his own statement with regard to the introduction of, as he called it, "rhythm" into symphonic programs shows the direction of his thought. How far this combination of dance, pantomime and orchestra music is valuable, the future must decide. Of cardinal importance, however, is Stokowski's conducting of it; the extraordinary rhythm of his beat, the absolute definiteness of it, and the power with which he conveys his ideas to his orchestra and the pantomimists on the stage, are such outstanding features of this man's art that they should not be overlooked.

One must see Stokowski in action, when he has one of these modernistic works in hand, to appreciate not only the work itself but Stokowski as well. There is then a complete absence of the suave, emotional ease, which suggests little to the audience that sits behind the conductor. There is, as opposed to this, something in Stokowski's whole manner that explains, even better than the action on the stage, the meaning.

This is so true that one almost feels that, with Stokowski on the stand, the pantomime is negligible; and yet Stokowski is the very antithesis of the conductor who plays the music with gesture. His motions confine themselves to direct beats and essential cues. It is not the acting, as opposed to the action, of Stokowski that is impressive, but the extraordinary clarity, vigor and expressiveness of his beat.

It must be a joy to play under him. It is certainly a joy to listen to an orchestra playing under him; and that his platform manner distinctly adds to the pleasure one gets out of the music, by giving a clue to the printed page as it would look if one had it in hand, cannot be doubted, at least by the professional musician.

One may fairly assume that this applies all the more to people who are not musicians at all, and who, quite naturally, need even more elucidation than those professionally trained.

Stokowski should be honored for his searching attitude of mind in regard to modernism. No experiment which appears to be sincere and has behind it a technically fully equipped creative faculty is too advanced for his grasp. It appears that he hesitates to perform new works written in an old manner, because, after all, such works say nothing new, and therefore nothing of importance. A mere rehash of what has already been said, and better said, is very properly considered of small value by Stokowski. What he supports is progress, and in his support of progress he should have the enthusiastic support of the public, whether the public "likes" such music or not.

Variations

By the Editor-in-Chief

In lieu of anything else to keep up interest in the dying concert season, I dropped in at Roxy's Theater last week, where the program consisted of a film revue called *King of Jazz*, preceded by personal and active appearances of Paul Whiteman and George Gershwin.

Paul, in fact, dominates the picture as well as its concert prelude, for he is flashed on the screen between and during the revue acts and not only functions in his old field as a conductor but qualifies effectively also as a comedian and nearly as a dancer.

One stares in wonder at the spectacle of Paul—who is no Marienbad graduate—doing agile buck and wing steps and climaxing them with a virtuoso handspring. An instant later, however, it is discovered that the dancer is a "double" made up to resemble the portly bandmaster.

The Whiteman players join the Roxy Orchestra, and the show opens with Paul leading 120 musicians in some jazzed ballad and livelier numbers. He is the same animated and artful leader as of yore, his stick exercising fine control, and his men playing with euphonious tone and compelling rhythm, in the excellent orchestrations of the clever Ferdie Grofe.

Shreds and snatches of Gershwin's "Rhapsody in Blue" permeate the entire program, and are used as incidental and transitional music to establish connection between the revue numbers.

As a preliminary, however, and to refresh your memory in regard to the "Rhapsody" as a whole, the composer plays it early in the entertainment, with accompaniments of the full orchestra.

I still like the "Rhapsody in Blue" and do not think that it has staled at all since its first introduction. The piece possesses melodic, harmonic, and rhythmic appeal, aside from tremendous vitality, and stimulative humor. Constructionally, Gershwin finds a good succession for his themes, and he contrasts and climaxes them with real logic and skill—much to the discomfiture of those fossilized conservatives who resent the enormous success and profits of the ubiquitous "Rhapsody" and would like to relegate it to classification with accompaniment of the full orchestra. jazz idioms.

The "Rhapsody in Blue" does for the modern American kind of light music, what Liszt's Hungarian rhapsodies accomplished for the typical tunes of the Magyars. Gershwin's opus has held its popularity in our land, where practically everyone likes that composition, and so many millions of Americans cannot be wrong and stay wrong for years. Make no mistake; the "Rhapsody in Blue" is true racial American expression in music, and Gershwin has succeeded where practically all the more serious and musically cultured of our composers have failed dismally.

It was in mid-Winter, 1924, that Whiteman called me on the telephone one morning, and asked me to come to a rehearsal of his band at the Palais Royal, a New York dinner and dance establishment, where the jazz leader and his band were the chief evening attractions.

"I am contemplating an unusual experiment," he urged, "and I would like to ask your advice regarding it."

I went to the Palais and found Paul, in shirt sleeves and sweater, finishing the rehearsal of a jazz arrangement of *Mama Loves Papa*.

The conductor and a young man strolled over to where I sat with Pitts Sanborn and the late Harry Osgood, that pair also having received a telephone request for their presence.

"Let me introduce George Gershwin," said Whiteman, indicating the young man with him, and then went on: "I am contemplating the giving of a jazz concert at Aeolian Hall, the home of classical music. Maybe you'll smile and tell me that I'm crazy. On the other hand, perhaps you'll like the idea and encourage it. That's why I asked you gentlemen to be here this morning. Whether you are favorable to my plan or not, we'll go over to The Tavern after awhile and have some good liquor and an excellent luncheon. I desire to show the musical world that jazz, as we arrange and perform it, is no longer merely a dance medium, but feels ready to make a bid as an art, an American musical art, characteristic of our country, and expressed in a tonal language which our people can understand. One of the numbers on our Aeolian Hall program is to be a piece

called 'Rhapsody in Blue' and unless I'm ignorant of my own business, the work will be a knockout success. This young fellow Gershwin is its composer. Now we'll give you the first formal performance of the composition."

As Whiteman and his companion walked toward the band, I whispered to Osgood: "Who's Gershwin?" And Sanborn echoed: "Yes, who's Gershwin?"

Osgood, versed in Broadway tonal lore, explained that Gershwin had written several "song hits" in current revues and musical comedies.

Then and there we heard the Rhapsody and it captivated Osgood and me immediately. Sanborn was a bit doubtful. "I am not enamored of the themes or the workmanship," said he; and then falling into what seemed the appropriate language of the moment, Sanborn blushed a bit and added: "But the thing certainly has zip and punch."

At the luncheon (and the liquor) Whiteman made a little speech explaining that he was approaching the Aeolian Hall enterprise with much of temerity and something of fright. "Friends tell me," he said, "that I should not do it at all; that I have my future and reputation to think of; that I'm getting on wonderfully with my dance music and records; and should continue to go after the sure money and put away a tidy sum while the vogue lasts. One of my pals even says that I show softening of the brain if I persist with this scheme to invade the classic precincts of Aeolian Hall."

All the luncheon guests heartened the host and told him to give the concert. (They were risking nothing.)

The concert took place on February 12, 1924, at an expense of \$11,000. Whiteman's intake was only \$4,000, so that the venture represented a loss of \$7,000. He had, in his timidity, given away most of the boxes and the best seats. Crowds of people stormed the doors, and the house could have been sold out ten times over. The audience went wild with enthusiasm, and the newspaper reviews acclaimed Whiteman, the band, and the Rhapsody.

A few weeks later the concert, with a few program changes, was repeated at Carnegie Hall, before a vast body of cheering listeners, all of whom paid for their seats.

Followed a country wide concert series and a European tour arranged by Coppicus, the manager. The subsequent careers of Paul Whiteman and George Gershwin are history too familiar to need retelling to MUSICAL COURIER readers.

If you do not know all the details, however, you can find them in Whiteman's own book, *Jazz*, or H. O. Osgood's equally authoritative volume, *So This Is Jazz*.

One of my recent duties was to review for the New York American, the concert given by several advanced pupils of Rubin Goldmark's composition class at the Juilliard Graduate School.

My article expressed pleasure at hearing works in which young composers of the moment seem to be imbued with the tendencies and ideals of Grieg, Franck, and Brahms, rather than those of Schönberg, Stravinsky, and Hindemith. Also I extended credit to Goldmark for those sound fundamentals and sane ambitions on the part of his disciples.

A letter from Goldmark is before me, in which he says that he has heretofore made it a rule never to write to critics, "for better or for worse," but he feels that he desires to thank me for my encouragement to the youthful musicians. He continues:

Your kind words to them put me all aglow. To find such an exact understanding of just what I was after, to have it come from one who knows all the ins and outs, and who himself adheres to the highest and severest standards—that's enough to make any serious minded musician feel good.

I think these are very serious days, so far as the teaching of composition is concerned. Lots of the young folks want to begin where the older masters left off. And they are unfortunately aided and abetted by examples, that you know as well as I do. Well, in that case I don't want to teach them. I feel that music cannot be produced that way.

Far be it from me to want to influence the Composer's individuality, once he has acquired enough technique to be sure of himself, and really to know what he wants,—and quite a number of our former pupils have gone pretty well among the radicals (Copland, Jacobi, Berezowsky, etc.).

However, generally speaking, if young composers in their early formative stage want to know the elements of "so-called" harmony, and form, and structure, and, yes—even euphony, where in gehenna will they come out; if they begin

with what you so aptly call "modernistic indefiniteness and incoherence?"

Do you know, that I started all these young people (reviewing the harmony with some) with the elements of form, beginning with the structure of the four bar phrase? It has naturally been a great satisfaction to me that they have been able to produce work that you find so well-made and interesting and musical so far as they go.

Well, I hope I haven't bored you with this. But reading your article, so splendidly expressed, and reading it, has given me the impulse to fire away, as above. And sometimes, it's good to follow up the impulse.

Many thanks, old top. You've given me one of the pleasures of the season. A good summer to you. I'm off for Europe in a fortnight.

RUBIN GOLDMARK.

The writer of the foregoing added in a postscript that his missive was intended for the friend and not for the critic, and called for no publication.

I am disobeying that injunction not because of personal satisfaction at the good opinion of my labors, but because I feel that the views expressed on the subject of contemporary composition, coming from such a distinguished authority as Rubin Goldmark, should be broadcast to the tonal world, and especially to all our youthful American creators of music.

Do not for a moment run away with the idea that Goldmark is a reactionary or dead set against a thing merely because it is new and expressed with unconventional material and methods. It is only necessary, in proof, to recall that Gershwin submitted his embryo *Rhapsody in Blue* to Goldmark's critical suggestions and under the latter's supervision polished the form, and thematic and contrapuntal development of the work destined to make such a significant mark upon the pages of American musical history.

And while in the spirit of history, it is strange to read in the MUSICAL COURIER of February 20, 1919: "Rabaud, conductor of the Boston Symphony Orchestra, told a Philadelphia newspaper that his organization will use no Wagner music until the Peace of Paris has been signed and sealed."

Alexander Siloti is one of the few remaining links that bind our day to the time of Liszt and Rubinstein, the grandest era in the history of pianism.

To hear Siloti reminisce—as he did at a small dinner given the other evening by Siegfried H. Kahn



"LOOK INTO MY HEART, LOVE"

—about the golden Weimar regime under Liszt, and the period of Rubinstein's later brilliant successes, is to get an intimate knowledge of the two men who carried the art of piano playing to its greatest heights.

Next winter Siloti will observe the fiftieth anniversary of his first public performance, and in honor of the celebration he has been engaged to play here with the Philharmonic Orchestra, under Toscanini. The concert will take place on the first Thursday in December.

The Siloti debut, at Moscow, in 1880, was made when he was seventeen, and a pupil of Nicholas Rubinstein (brother of Anton) and Tchaikowsky. Few pianists living today can trace their artistic lineage to such illustrious sources as Siloti, for he also had a short period of study with Anton Rubinstein and spent three years under Liszt.

Siloti, too, was the first pianist to play publicly in America the C sharp minor Prelude of Rachmaninoff, just thirty-two years ago.

Also present at Mr. Kahn's little intimate party, was Siegmund Herzog, himself no mean relater of picturesque data relating to the luminous years in Vienna when Epstein (Herzog's teacher) and Leschetizky reigned there as kings of the piano pedagogues, and Brahms and Johann Strauss were the local rulers among the composers.

Herzog told a story about a rural merchant who went to the box office of the Royal Opera to purchase a ticket for the performance about to begin and asked: "What are they singing tonight?" "Tannhäuser, or The Singers' Contest at Wartburg," was the reply. "How come?" exclaimed the visitor: "You are in charge of tickets, it is eight o'clock, and you don't even know which opera is to be done tonight?"

It was Herzog, too, who referred to the Adirondack Mountains as "the Jewish Alps."

From Joachim H. Meyer, able critic of the New York Staats Zeitung, comes the attached valued contribution:

New York, May 2, 1930.

Dear Variations:

The following item might be of interest to you and the readers of the MUSICAL COURIER. At least, it amused me a great deal.

The other day, I received a letter from a lady musician in Breslau, Germany which, translated, reads as follows:

"Dear Sir:

"Kindly, give me the necessary information on the following subject. I have been told that the Music Publishers of New York are located in the street Tin-Pan-Alley. Was, however, unable to get names of exact addresses.

"Would you be good enough, etc.

"Very truly yours,

"X.X."

P. S.: Alas, the glory of our own "Tin-Pan-Alley" (which, translated into German, is "Blechpott-Gasse" or "Blechpfannen-Gasse") is arousing keen interest even in the classical quarters of the venerable capital of Silesia. Now, what am I to answer?

Very truly yours,

JOACHIM H. MEYER,
N. Y. Staatszeitung.

Mr. Meyer will spend a busy musical Summer in Europe. He is to sail from here on May 29, and his schedule calls for listening visits at Paris, Aix-la-Chapelle, Cologne, Hannover, Berlin, Göttingen, Nuremberg, Bayreuth, Munich, Salzburg, Vienna, Prague, Dresden, Leipzig, etc. September 15 will see Meyer again in New York, with ear faithfully attuned to our local musical doings.

On the other hand, Herbert F. Peyser, of the Telegram, is not so anxious to resume residence in our city. The other evening while several of the critics on the dailies were grinding out reviews in their nightly headquarters at the Western Union Telegraph office near the Metropolitan Opera, Peyser sat himself down nonchalantly at one of the desks, watched the unfortunate scribblers and announced: "This is the happiest moment of my life, the moment of which I have always dreamed, when I could be a gentleman of leisure and watch you fellows slave. I've resigned my job, I'm sailing for Europe in a few weeks, I have rented an apartment in Berlin, I intend to settle there, and I don't care a Rigoletto's curse whether I ever see New York again or not—except that I regret leaving some good friends here."

Saying which, Peyser dodged several heavy missiles shied at him by the envious scribes, and retreated rapidly to Broadway, while he derisively hummed one of the ruptured melodies from Schönberg's Die Glückliche Hand.

True or not, there is a story going the rounds that just before they sailed for Europe, Toscanini and the Philharmonic Orchestra were invited to a farewell reception by Mrs. Vincent Astor, and the hostess entertained them with a concert given by a jazz band.

The tale runs further that Toscanini regarded some of the more active of the jazzists for some moments, and then asked: "What are they trying to do?"

If the eminent conductor, after twenty years or so spent on and off in New York, has not discovered jazz, it is hardly to be wondered at that he also has failed to make the acquaintance of American compositions for symphony orchestra.

They say that the example of Menuhin and Ricci has filled San Francisco with infant musical prodigies. Not long ago the former played there at the farewell municipal concert given to Alfred Hertz, the retiring conductor, and seven tiny violinists, all of them recognized talents, ranging in age from three to eleven, were noted in the audience by the contributor who sends this information to Variations. She adds: "At every difficult passage well conquered by Menuhin, the youngsters would look at one another with overwise eyes, and nod their heads approvingly, while the parents would assume a facial expression meant to imply: 'It's good, but wait till you hear my son.'"

"A man with real sales resistance," says W. W. Scott, in Life, "is one who can listen to the radio night after night and still not buy any toothpaste."

Speaking of radio reminds one horribly of crooning; and crooning recalls the shuddersome thought that at the Pavillon Royal, in Valley Stream, L. I., the music is supplied by "Herb Gordon and his Whispering Orchestra."

Ah, then, you admit it, Kollege Henderson? For, in your New York Sun weekly screed of May 10, you say: "I hold that it is far more worth while to learn the difference between a mashie and a niblick, than trying to discover the difference between tweedle-Krenek and tweedle-Schönberg."

In Milan, after hearing our New York Philharmonic Orchestra, the newspapers declared that America now belongs to the musical nations. That is splendid and this country ought to go ahead confidently next season and have concerts and operas and everything.

LEONARD LIEBLING.

ENEMY OF "ARRANGEMENTS"

On May 5, at the Round Table luncheon, Hubert J. Foss, music editor of the Oxford University Press, who is making a brief visit to America, addressed Round Table members in an informal but highly informative manner.

Mr. Foss said, among other things, that where America has apparently so far excelled England is in organization. He was evidently greatly impressed by the way the Music Supervisors' conference was managed. He was also impressed by the National High School Orchestra and Band, though he says that he did not feel that any of the conductors got all that they could out of either of these organizations.

But there is another thing which Mr. Foss remarked upon which would seem to be far more important than these details of organization. This is the fact that Americans use so many arrangements.

Mr. Foss wants to know what we have against the great composers that we should arrange their music instead of leaving it the way it was written. He is, as every serious musician ought to be, vigorously and uncompromisingly opposed to taking classic music and "fixing it up" to suit some particular combination of voices or instruments, or other exigency.

Mr. Foss is most eminently right in this matter. The mere fact, as some one remarked, that it is possible by re-arranging a piece of music to get copyright protection should be no excuse for this sort of desecration. Some one else suggested that, after all, such arrangements brought the music within reach of a larger public than, generally speaking, the original arrangement would admit of, but Mr. Foss vigorously opposed this point of view and said that that was no excuse whatever. Serious musicians will agree with him.

The objection to such arrangements as those to which Mr. Foss alluded is that almost invariably the music is cheapened by the arrangement. A glaring example is the use of symphonic music for the making of a super-sentimental negro spiritual.

The paraphrases of classic music, so as to make it available for the modern orchestra or for the modern piano, done in an artistic and respectful manner is hardly, presumably, what Mr. Foss alluded to. The other thing should be killed off by the refusal of serious conductors and artists to use it.

TOSCANINI VINDICATED

Our nationalists in music continue to grumble because Toscanini plays no American works at his current European concerts with the New York Philharmonic. Olin Downes, the music critic, seeks to excuse the maestro by publishing this explanation in the Times of May 11:

In justice to Mr. Toscanini, it should be known that he has examined a certain number of American scores, has selected some for performance here next season, and has shown a very decided disposition in the fastnesses of his study to delve deeper in this phase of orchestral literature. He has been cautious, however, in undertaking to interpret native works, for the reason, frankly avowed to his friends, that he finds it much easier to understand the musical idioms of Europeans than those of the more contemporaneous and idiomatic American composers. Mr. Toscanini does not like to go off at half-cock as a conductor. He very seldom plays a composition until he feels that he has absorbed it. European scores of familiar patterns are more readily felt and valued by him than the works of American composers, especially those of a later day.

It is good news to hear that Toscanini really has examined American scores and intends to play them here next season.

On the other hand, he need not have worried us all by waiting so long, if the information furnished by Mr. Downes, is the real reason for Toscanini's delay. Aside from a very few scores, most of the American-Symphonic compositions sound like European music and rightly so, for they are based on European models in method, construction, and spirit.

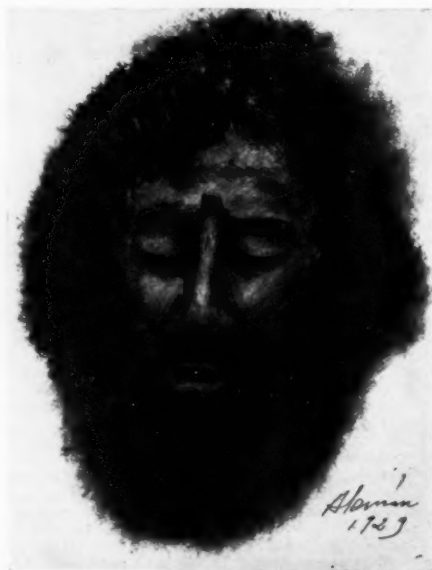
With Toscanini's much acclaimed cosmopolitan conception of music, his keen analytical penetration, and his ability to make any kind of music sound interesting even if not great, he should have no difficulty with the symphonic music of American writers. It is not terrifyingly abstruse or labyrinthine.

WARD-STEPHENS AND HARRISBURG

The festival that was held in Harrisburg last week was even superior to those that have been given in Pennsylvania's capital city in previous years. The chorus, which has always been excellent, has improved even beyond the high standard that it earlier maintained, and its presentation under the masterly directorship of Ward-Stephens of Mozart's grand Mass in C Minor and of several Pierné cantatas in which the children's chorus joined was splendid.

Ward-Stephens had arranged for this festival an interesting and varied program, including an orchestra concert by members of the former New York Symphony Orchestra and a concert by Barrere's Little Symphony, in addition to recitals by solo artists and the extended choral offerings.

Harrisburg should be proud of its music makers. It is sure that nowhere else in America is a better May festival being given than in Harrisburg, and this in spite of the fact that difficulties of all sorts, including a rather inaccessible auditorium, have had to be overcome. A new educational building of magnificent dimensions is now being built in the center of the city, adjacent to the Capitol and other government buildings, and opposite the new and handsome memorial bridge. This building will contain a large auditorium, and it is hoped that this may be the site of future festivals. There would seem also to be the possibility of a united festival to be given by the joint forces of Harrisburg and other Pennsylvania cities possessing choral festival bodies.



"RUSSIAN OPERA"

The caption is that of Aléman, the cartoonist, and to illustrate it he has drawn the accompanying heated and hirsute picture.

MUSIC ALSO REQUIRES CAPITAL AND FINANCIAL RESPONSIBILITY

The article quoted herewith appeared in the Montreal Gazette of April 12, and refers to a concert which was to have been given in Montreal by a violinist but was canceled at the very hour when the concert was to have begun. The reason alleged for the cancellation of the concert was that the number of tickets sold would not have covered the artist's fee. The artist was none other than Jascha Heifetz.

The story contains some statements regarding concert giving which should be food for thought to artists and to managers. The established local manager of a community should be protected from the unfair competition of irresponsible and inexperienced persons who think the giving of local concerts is an easy game which requires no effort, judgment or capital.

Many a local concert situation has been made hopeless because of the meddling of irresponsible, inexperienced, and "would-be" managers, and unfortunately in some cases they have been aided and abetted in bringing this about by those who should know better. Unfortunately, many people think the giving of concerts can be accomplished successfully without experience and without the financial background required in other business ventures. Some enter the musical field without giving thought to its financial side, believing, it would seem, that the "business of music" requires little or no capital to carry on, and that experience is wholly unnecessary.

The Montreal Gazette says:

"There happened in Montreal this week an incident which showed, in no uncertain way, that concert management is a highly specialized business. Like every other form of occupation in these competitive days it is a life job. It requires long experience, including a knowledge of the musical and theatrical world and of the fundamentals of advertising and salesmanship. Above all, it requires working capital whether in the form of bank balance or strong financial backing. The successful impresario knows that he must commence elaborate preparations for a concert sometimes as long as four, five or even six months in advance; particularly if the artist happens to be new to the city. It must be 'in the air.' People must be made to talk about it. It must be spoken of at bridges, dances, in fashionable restaurants, at women's clubs, etc. 'I see that Blank is coming; are you going?' This nearly always means a successful concert. Posters must greet the public in prominent places, advertising space in the daily press must be used, and propaganda through the mails is also a necessity sometimes.

"Above all, the impresario must have a clientele of subscribers, who trust him like his customers trust a good bond salesman. Naturally this takes years to build up. The most successful impresario in this city has done it, but only after a good many years of continuous effort. It is his business all the time, and is far from being just a side line. He provides a certain number of events each year, and his preparations for them are just as elaborate and just as carefully thought out as the preparations of a business concern to place a new product on the market. And he seldom fails and scarcely ever loses.

"One particular concert involved the introduction of a great singer who, up to that time, had been only a vague name to Montrealers. That concert took place near the end of the season but he started preparing for it some six months beforehand. To show the risks of the business it need only be said that, in spite of the lengthy preparation, the concert only just paid for itself; chiefly because the singer was unknown except by name to the public. In the hands of an inexperienced man this would have spelled financial disaster. Even artists who are favorites sometimes do not draw for some unaccountable reason. Yet with all the hazards this impresario has broken many times the record for large audiences in this city and he has never failed his subscribers. It is, in the main, simply because he understands his business thoroughly and gives his whole time to it.

"All this goes to prove how absurd it is for people to think that concert management is a kind of speculation to be undertaken in the same way as they would buy stock on margin—that all that is necessary is to secure the services of an artist with a big reputation, advertise a little a few weeks before hand, engage a theater and wait for the box office to do the rest. No one can engage in big business, either as a pastime or as a means to make easy money. Concert management is a big business. Theaters cost a great deal of money to hire even for one evening and artists' fees are enormous these days if they are big attractions. The impresario's game is one of the hardest and toughest and most uncertain in the

world and only he who makes a life study of it can hope to avoid disaster, let alone succeed.

"Another sad reflection on the incident referred to above is that it is the kind of thing that might cause artists to avoid Montreal. An artist naturally feels shy of a place where his concert has been wrecked. Not only is he suspicious of the city's concert-management facilities but he feels also that the public attaches a certain amount of blame to him for his non-appearance.

"Consequently he is inclined to avoid that city in future if possible. We have few big musical events in Montreal as it is. Therefore the utmost care should be taken to avoid a repetition of such disagreeable incidents as that which occurred this week."

KARL GOLDMARK, 1830-1930

Tomorrow, May 18, will mark the one hundredth anniversary of the birth of Karl Goldmark, distinguished composer, who was born at Kesthely, Hungary, May 18, 1830.

Although he came into the world only three years after the death of Beethoven, and two years after the passing of Schubert, and was a contemporary of Berlioz, Schumann, Mendelssohn, Meyerbeer, Rossini, Verdi, Liszt, Rubinstein, Grieg, Dvorak, Chopin, Wagner, Brahms, and Strauss, nevertheless Goldmark established his own claim to rank as a fine composer by virtue of his fertile and refined melodic vein, his thorough musicianship, and the rich coloring, and expert facture of his orchestration.

Goldmark was also an excellent pianist, making his public debut at Vienna in 1858, when he played a piano concerto of his own. In steady order after that, his pen achieved a number of instrumental and vocal solos, choral and chamber music works, the *Sakuntala Overture* (opus 13) and other orchestral output. His first opera, *The Queen of Sheba*, was a striking success (Vienna, 1875) and secured his enduring fame. It was first heard in New York in 1885, and remained in the repertoire of the Metropolitan Opera House for many years thereafter.

Merlin (Vienna, 1886) was Goldmark's next opera, followed by *The Cricket on the Hearth* (Vienna, 1896), which had its successful American premiere at Chicago, in 1912. Later operas were *Prisoners of War* (Vienna, 1899), *Götz von Berlichingen* (Budapest, 1902), *A Winter's Tale* (Vienna, 1908) and *The Stranger*, written in 1897, but never produced.

Of all the Goldmark music, his *Sakuntala Overture* is most frequently played these days and remains a lovely, poetical piece of writing, delightfully scored. At one time Goldmark's *Symphony, Rustic Wedding*, was one of the most popular numbers in the repertoire of orchestras everywhere. It is revived occasionally even now. The first concerto, and the *Suite*, opus 44, were favorites with violinists many years, and the concerto had a New York hearing as recently as several months ago.

A serious, sensitive, and particularly melodious composer, whose music gave wide pleasure to cultivated audiences all over the world, Karl Goldmark remains in amiable and fragrant remembrance and deserves more than a passing thought on the anniversary of his hundredth birthday.

Genial, affectionate, witty, and a true artist, he was greatly beloved in Vienna (his adopted home) and deeply mourned there when he passed away on January 2, 1915.

New York feels a particularly close connection with Karl Goldmark, for on August 15, 1872, there was born in this city, the distinguished musician's nephew, Rubin, who has since developed into one of the most celebrated American composers and teachers of composition.

HEINRICH GEBHARD, COMPOSER

It is pleasing to note that Heinrich Gebhard continues so energetically and successfully his activities as a composer in addition to his manifold duties in the fields of public playing and teaching. The fact that he has been active in his composition work is clearly enough demonstrated by the number of "First Times" printed on programs where his works have enjoyed recent public performance.

As elsewhere reported, Dorothy George sang his serious tone poem for voice and piano for the first time early in April, and it sounds almost like a pun or a play on words to say that on the same program Miss George sang Gebhard's song, *Nex' Time*.

Back in November of last year, Gertrude Ehrhart sang a set of three songs by Mr. Gebhard, and in February, Marion Kingsbury likewise sang three songs by Gebhard, one of which was sung for the

first time. This performance was only three days after Gebhard's last appearance in New York, when he played the piano part of Loeffler's *Pagan Poem* at three concerts of the New York Philharmonic-Symphony under Molinari, February 20, 21 and 22.

In April some of Gebhard's songs and piano pieces were programmed at the convention of the Massachusetts Federation of Music Clubs.

All of this has been elsewhere reported in the columns of the *MUSICAL COURIER*. It is here dwelt upon only as a matter of gratification that this gifted composer finds time to compose, and perhaps one should say almost equal gratification that his works enjoy so frequent performances under such auspices.

AMERICAN COMPOSERS' CONCERTS AT ROCHESTER

One of the most useful things that is being done for American music is the presentation of works by native composers in the Rochester Philharmonic concerts conducted by Howard Hanson. As a foreword in a recent program book says, "This project was undertaken by the Eastman School of Music with the motive of encouraging creative musical endeavor in this country. It was inaugurated by an orchestral concert given in the Eastman Theater on May 1, 1926. . . . In the third season, the Eastman School added to the scope of the project by the publication of selected works played in these concerts. . . . In great part, performance has been of unpublished works which have been heard for the first time publicly at these concerts."

Statistics are briefly as follows: the works of fifty-four composers have been given, sometimes several works by the same composer. Ten of these works have been published.

Notable is the fact that many of the names of the composers of these works are entirely unfamiliar, which is, it would seem, one of the most important features of this effort Mr. Hanson is making to encourage creative work. It is impossible to become greatly excited over the performance of a work by Cadman or Chadwick or Delamarter or Gilbert or Loeffler, or, indeed, any of the old timers who have had their chance in life, and have presumably succeeded according to their deserts.

But when a young name appears on the horizon every American is inevitably filled with the hope that this at last is the birth of the great American creative genius, and progress is watched with interest.

Naturally, the wish is all too often father to the thought, and the enthusiast is doomed to ultimate disappointment. Still, it is safe to believe that some day, if Mr. Hanson continues his work, the great composer will appear, the composer who will sweep us all off our feet in the power of his expression.

Mr. Hanson cannot be too highly commended for his efforts in this matter. Being a composer himself, he knows what the American composer has to contend with, and is doing everything in his power to make his way easier.

CADMAN WORKS PERFORMED

The performance in Los Angeles last month of Cadman's new sonata for violin and piano and his song cycle entitled *White Enchantment* is matter for congratulation. Mr. Cadman, being one of America's leading melodists, is doing a useful work in continuing his efforts in composition in an idiom that is in some danger of being neglected as a result of the experimentation of the modernists.

Cadman has not stood still, and his harmonic development since the early days when he made his first successes has kept pace with the times. However, he has always retained a sane view of modernistic experiments, and has not considered that it is justified to sacrifice the melodic line to harmonic impressionism.

His violin sonata is spoken of as one of his most ambitious works, and of a sort that will attract violinists in search of new material for concert performance; and his *White Enchantment*, which is a song cycle for mixed quartet with piano accompaniment, containing twelve numbers, is described as "lovely," and is said to contain some of Cadman's most beautiful melodies.

MUSICAL ANTIQUARIES

The firm of Leo Liepmannsohn, antiquarian dealer of Berlin, has just issued a new catalogue of rare musical works and manuscripts. Anyone interested in the far distant past will delight in merely reading the titles of the works collected by this enterprising dealer. It is an interesting fact that among the authorities quoted as establishing authenticity and value to these works is our own O. G. Sonneck, whose death not long ago robbed America of one of its most learned musicians.

THIS, THAT, AND THE OTHER THING

WHAT DO YOU WISH TO KNOW?

?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

IS SMOKING INJURIOUS FOR SINGERS
"Can you tell me whether smoking is injurious for a singer?" L. B.

Like everything else, smoking in moderation is probably not harmful. It would certainly appear, however, that excessive smoking would be injurious to the vocal cords, and perhaps even to the lungs.

ANDREW CARNEGIE DONOR OF CARNEGIE HALL

"What did Andrew Carnegie have to do with the building of Carnegie Hall?" A. B.

Andrew Carnegie paid for the building of Carnegie Hall and approved of the plans that were ultimately carried out.

BARBIZON-PLAZA NOT YET OPEN

"According to an advertisement which I saw during the early part of the year, Louise Homer was scheduled to open the new Bar-

bizon-Plaza concert hall in New York. Kindly let me know if this hall has been opened, and in what issue of the MUSICAL COURIER I can find an account of Mme. Homer's concert."

Catharine Bamman, whose present address is Hotel Roosevelt, New York, has been appointed manager of the new Barbizon-Plaza concert hall. The building in which the hall is located is not yet finished. Mme. Homer, however, has been engaged to give the opening concert in October, the exact date of which has not yet been decided upon.

FULL NAME OF SZYMANOWSKI
"Kindly give the full name of the musician, Szymanowski." L. G. B.
Karol Szymanowski.

PIANISTS HOLDING SUMMER MASTER CLASSES

"I am writing to ask for information in regard to master classes in piano to be given in New York this summer other than Edwin Hughes and the Juilliard School as I have these announcements." I am also interested in a course of pedagogy for children, piano, and have no information on this subject."

M. A. W., Bay City, Mich.
Among the eminent teachers who will hold summer master classes in piano are Harold Bauer and Josef Lhevinne. Mrs. Addye Yeargain Hall, of 65 West 56th Street, will be able to give you any information you may desire regarding a course in pedagogy for children.

Who Are They?

How many music lovers, without referring to the files of the MUSICAL COURIER, can identify the following (some living, some deceased) and tell in what line of musical endeavor they distinguished, or are distinguishing, themselves?

Alessandro Bonci
Anton Seidl
Eben D. Jordan
Maurice D'Engremont
Mieczyslaw Mierszawski
Arma Senkrah
Emma Farnes
Alfred Reisenauer
Luigi Mancinelli
Woolson Morse
Teresina Tua
Hermann Levi
Carl Burrian
William Mason
Cleofonte Campanini
Anton Strelezki
Annie Louise Cary

Fritz Scheel
John Lund
Manuel Garcia
Lydia Lindgren
Christine Langenhan
Sid Farrar
Hortense Dorvalle
Giulio Crimi
Myron Whitney
Hugo Boucek
Raymonde Delaunois
Samuel Geneen
Nelson Illingworth
George Hamlin
Adele Aus der Ohe
Clara Louise Kellogg
Carl V. Lachmund

Abbey, Schoeffel & Grau
Albert Coates
Mary Jordan
Allen Hinckley
H. Godfrey Turner
John Quine
Rufus Dewey
Dannreuther Quartet
Franz Kneisel
Charles Triller
Adele Lewing
Mrs. Carl Alves
Adele Parkhurst
Hans Kronold
Mrs. Willis Bacheller
James G. Humecker
Henry T. Finck

I SEE THAT

The Rubinstein White Breakfast at the Commodore was attended by 1200 members and guests.
Tessie Rutkowitz played three piano pieces of her own composition at the last concert of the New York College of Music.
The Metropolitan Opera Choral School will give its first public concert at Town Hall on May 21, under Edouardo Petri.
Claude Warford left for Europe May 15; he will visit England and Scandinavia before going to his summer vocal school in Paris.
Dr. Benjamin C. Nash, dentist-tenor, is dead.
Adelaide Gescheidt's new book, Making Singing a Joy, unfolds her unique ideas of normal, natural voice development.
Frederic Baer scored a success in his first Chicago oratorio appearance.
Klara Marie See, of the Illinois School for the Blind, has transcribed the Garcia Vocal Method in Braille.
Edmund J. Myer, eighty-five year old vocal teacher of Los Angeles, will hold a summer Master Class in Buffalo, N. Y.
Harriet Ware's new choral work, The Artisan and her song, To My Mother, recently were sung in public for the first time.
Felix Guilmant, son of the late Alexandre Guilmant, is dead.
The Metropolitan Opera Choral School will give its first public concert at Town Hall on Wednesday evening, May 21, under the direction of Edouardo Petri.
The Hampton Choir is having a successful European tour.
The Bach Festival is now taking place at Bethlehem, Pa.

Marianne Vota, contralto, will give a recital at Roerich Hall, New York, Sunday evening, May 25.
Lorraine Foster is gratified with the response she has received as founder of the Stephen Foster Society.
Mary McCormic is sojourning pleasantly in her new Paris home, preparing for a tour of the opera houses of Central Europe.
Mildred Titcomb, pianistic debutante of this season, is now under the management of Jean Wiswell.
Ruth Crawford, Chicago composer and pianist, has been awarded a Guggenheim fellowship.
Lilias Mackinnon, pianist and well known lecturer on musical memories, is giving a broadcast recital of the works of Brahms, Prokofieff, and Scriabin in London on June 5.
Wilhelm Bachaus is preparing for an extended tour of Australia and New Zealand.
A seven-year-old youngster has been given by royal appointment the post of harpist to the Queen of Roumania.
Iturbi's amazing series of triumphs continues unabated, his latest being in Paris with Monteux.
Mary Lewis is "slenderizing" for her talkie engagements.
Georges Barrere, flute virtuoso and conductor, was tendered a dinner recently in celebration of the twenty-fifth anniversary of his arrival in this country.
Tamaki Miura, Japanese soprano, who has been appearing with much success in opera at Geneva and Torino, will re-

ACCORD AND DISCORD

Among Musical Courier Readers

Credit Due Giannini

New York, N. Y.

Editor, the Musical Courier:

My attention has been called to a letter from Louis Graveure which appeared in your issue of April 26. There are same inconsistencies in that letter referring to Dusolina Giannini's career in Europe. It was not in Berlin, but in Hamburg that the critics were rather lukewarm on the occasion of her debut, some five years ago. Her debut in Berlin, which was made in recital, was such an instantaneous success that her second recital a month later was completely sold out. It was in Berlin where the debut in Aida caused a sensation and innumerable curtain calls. Immediately, thereafter, and before sailing for America, she returned to Hamburg, made an operatic appearance in Cavalleria and completely reversed the opinion of the critics.

It is a well known fact that since then Giannini has become a prime favorite with concert and operatic audiences, not only in Hamburg and Berlin, but throughout Germany and other European countries.

It is generous of Mr. Graveure to ascribe a great deal of this result to the late Daniel Mayer, who is remembered by everybody as one of the most successful impresarios of his time. But don't you think that some of this credit is also due to Dusolina Giannini, since a great part of artistic equipment is not only the ability to sing or play and to convey a musical message, but also to strive for the artistic goal which the artist may have placed before himself or herself, and to be loyal to one's public as well as manager. This is one of Giannini's great assets, which

largely accounts for her great success, although she would be the first one to admit that a great part of that success is due to the untiring efforts of her first manager, Daniel Mayer.

Thanking you for giving this space in your valuable publication,

Sincerely yours,
(Signed) MARKS LEVINE.

Wants the Pictorial Biographies in Book Form

New York, N. Y.

Editor, The Musical Courier:

For some time I have wanted to write you a line to tell you how thoroughly interesting and entertaining I have found the illustrated pages with pictures of the leading events and items of interest in the lives of composers, which you have been running in the MUSICAL COURIER for the past few years.

In looking through these interesting pictures and reading that concise data attached to each one, the thought has occurred so often, "What a practical book of reference a collection of these pages would make for the student!" And so I am asking if you could have them brought out in book form? When one considers the time and labor that was expended in collecting these pictures—many of them from rare old prints or paintings—it seems a pity not to preserve them in a lasting form.

I should be interested in knowing what you think of the idea.

Sincerely yours,
(Signed) AUGUSTA COTTELOW.

I WONDER:

What the President's address before the Chamber of Commerce of the United States contained with regard to the musical prosperity and education of the nation.

Why Mr. Sanborn said there was not as much of a crowd at Roland Hayes' last New York recital as at former recitals and Mr. Henderson declared there was.

What the claques does in the summer time.

Which of the American composers will receive recognition at the Stadium concerts this summer.

How long it will be before we have some new concert arrangements from the Ring, Tristan et al.

If New Yorkers really appreciate the fact that they have the world's finest music at a reasonable figure and the world's

worst music (in some musical shows) at outrageous costs.

Why some of those broad-A, syllable-clipping Oxford mimics who clutter up the stage and screen do not study singing and thereby learn how to talk.

What has happened to the fantastic Magic Flute on which the Metropolitan spent so much time and money a few seasons ago.

Why Eddie Johnson is not making more records. (Phonograph—as far as successes are concerned, he is a record-breaker.)

If Leo Tecktonious, pianist, will win his breach of promise suit for \$512,100 against the widow of Robert Galloway of Memphis, Tenn.

If Laurie Merrill will become the leading American poet, as prognosticated at the recent convention of the League of American Pen Women, in Washington, D. C.

A Movie Triumph

(Editorial in Boston Traveler, May 2, 1930.)

Thanks to sound pictures the movies have achieved another pinnacle of artistic achievement.

Word comes that Fortune Gallo, opera impresario, is completing the making of the first sound film of a full-length opera, Pagliacci. Gallo's contribution to the uplift of the general culture is increased by his entrance into this new field.

Opera in the films, ably directed, will add to the list of music lovers. Because they built up a tradition that operatic music was the pastime exclusively of the rich, opera houses have failed to bring the masses to grand opera. Director Gallo now is bringing grand opera to the masses.

PUBLIC EXECUTIONERS.

Listener—"You executed that composition of yours very well at your concert last night."

Composer—"Yes; but you should have seen the critics execute it in the papers this morning."



Holland's Best Chorus Celebrates Its Hundredth Birthday

Toonkunst Society Gives Gala Performance of Rudolph Mengelberg's
New Prize-Crowned Choral Work—Willem Mengelberg's Enthralling
Courses—Monteux's Visit With French Orchestra
Wins Ovation—Cortot, Godowsky, Iturbi,
Moiseiwitsch and Samuel Heard.

AMSTERDAM—The great choral pride of the Netherlands, the Toonkunst Society, recently celebrated its 100th jubilee and, in honor of the occasion, offered a prize for the best composition for chorus and orchestra. The winner was Rudolph Mengelberg, whose cantata, *Weinlese*, for chorus, tenor solo and orchestra, brought him victory over 168 other competitors.

The new work was performed at a gala concert, flanked by a cantata of Bach and a *Te Deum* of Diepenbrock. Mengelberg's mastery of form and orchestration, as well as the deep musical significance he has given to the mystical words of the poet, Kalckreuth, have resulted in a beautiful work, which was presented in its best light under the skilful direction of Willem Mengelberg. The occasion was a great success for the composer and he had to bow long to his enthusiastic public.

MENGELBERG'S GENIUS

The regular bi-weekly concerts at the Concertgebouw under Willem Mengelberg have been enthralling; the great conductor's interpretations of Mahler's first symphony, Beethoven's first and third symphonies, Strauss' *Heidenleben* and *Don Juan*, not to mention a number of other masterpieces, furnished fresh proof of his unflinching vitality, of his genius for orchestral coloring and unsurpassed ability for achieving perfect ensemble. José Iturbi's playing of Beethoven's third piano concerto was a genuine event; likewise the brilliant, light, yet passionate interpretation of Brahms' violin concerto by George Kulenkampf.

At another concert, Gustav Mahler's *Kindertotenlieder* were sung with deep feeling by Herman Schey, and, at a recent performance, Holland's venerable composer, Julius Röntgen, played two of his own piano concertos with a virility that belied his seventy-five winters.

On Palm Sunday, Bach's *St. Matthew Passion* was given its annual performance under Mengelberg with the Concertgebouw Orchestra, Toonkunst Chorus and excellent soloists, a performance whose perfection has become traditional.

PIERRE MONTEUX'S NEW ORCHESTRA

While we are still on the subject of orchestras, mention must be made of the concert given the other evening by the Symphony Orchestra of Paris, under its new leader, Pierre Monteux. The program, consisting entirely of French works, was played with tremendous enthusiasm and with a virtuosity and perfection of ensemble that are astounding for such a young organization. Indeed, what Monteux has accomplished with this group of youthful musicians borders on the unbelievable, and it was evident that the audience thought so too, judging from the ovation which they gave him.

Several pianists of distinction have appeared in recitals here of late, among them Alfred Cortot with an all-Chopin program for which the hall was completely sold out. The celebrated Frenchman achieved a veritable triumph. Another was Benno Moiseiwitsch, who made his first appearance here, and immediately won his public by his extraordinary playing. A third was Leopold Godowsky, who, returning after an absence of many years, proved to be the same incomparable technician as of old and the same restrained aristocrat of the keyboard. Harold Samuel and Isolde Menges, English pianist and violinist, respectively, gave a joint recital and had such a success that they followed it, a few days later, with an all-Bach program. The violinist, Yelty d'Aranyi, recently returned to us, playing an interesting program, in which her virile style and intense musicality achieved a great success. K. S.

Rhea Sparag to Appear in Silhouettes

On May 22, from 9 to 10 P. M. the Silhouettes hour over WRNY will present, among other artists, Rhea Sparag, soprano, formerly of Philadelphia, and now of Washington Heights, New York. The singing actress will appear in an episode dealing with life in old Russia.

In Philadelphia Mrs. Sparag was a member of the Philadelphia Opera Company, singing *Juliet* (*Faust*), *Mignon* and other leading soprano roles. In 1922 she won a gold medal offered by the Philadelphia Philharmonic Orchestra for the most successful audition, and was engaged as soloist for the orchestra's annual concert. Up to three years ago she was chairman of the music departments of the Y. M. H. A. and Y. W. H. A. of Philadelphia, and conducted vocal classes in the Carson College.

Mrs. Sparag is taking a leading part in the current run of *The Jazz Singer* at the Cort Theater, New York, but is not neglecting her social and musical activities. She gave a successful song recital at Roerich Hall on March 30, and devotes much time to the work of the choral organization recently formed by the Ladies Auxiliary of the Grand Street Boys. Not long ago she entertained a large number of members and friends of the League of Women Voters at a concert given in a Washington Heights school auditorium.

As usual, Elmo Russ, composer-pianist, has arranged the radio program on which Mrs. Sparag is to appear on May 22. Mr. Russ reports many other interesting features for this Silhouette Hour, including soloists and an orchestra under the direction of Sol Shapiro.

Raymond Bauman Pupils in Fine Recital

Raymond Bauman presented a small group of his piano pupils in recital at the home of Mrs. Rudolph Polk on the afternoon of May 11. The honorary guests were Bruce Bliven, Christine Brooks, Augustin Duncan, Elizabeth Duncan, Dr. Harold Rugg and Marguerite Valentine.

The program was presented by about a dozen of Mr. Bauman's pupils, and, to his credit, he it said that no matter what the age of the performer the playing proved interesting. One of the reasons for this was that the pupils did not play pieces which were beyond their grasp either technically or from the standpoint of interpretation. Some of the youngsters were very small, but nevertheless the music meant something to them, and they seemed to realize that even if a piece is

simple it can be played artistically. On the whole, the performance of the pupils was marked by clarity, a fine sense of rhythm, and a lack of nervousness, this last undoubtedly in part due to the fact that they were technically sure of themselves.

Among the programmed numbers were pieces by Jessie Gaynor, Diller-Quaile arrangements, several numbers by Mr. Bauman, as well as compositions by some of the classical masters such as Bach, Beethoven, Mendelssohn and Mozart. The program was concluded by an original sonata for four hands, played by Mr. Bauman and Ethel Robison.

The pupils programmed to appear were Garry Paskus, Marjorie Jawetz, Charlotte Kahn, Myra Serating, Bobby Seligman, Anne Vogel, John Heller, Joan Lahm, Peter Polk, James Seligman, Laura Curran, Vivian Polk, and Elliot Pollinger.

Annual Music School Settlement Festival

The annual festival concert of the Music School Settlement, 55 East Third Street, took place at Town Hall on the evening of May 7. The school has 750 students and has given musical training to children for the past thirty-five years.


There were numbers by elementary, junior and senior orchestras, a junior violin group, piano students from 5 to 10 years of age, an advanced piano group, a string quartet and vocal ensemble. Gita Rosova played a movement of the Vivaldi *A minor* violin concerto and Gene Solniker sang *Dich Theure Halle* from *Tannhäuser*. Mrs. Harris R. Childs, acting president of the board of managers, presented certificates.

Hofheimer Pupils in Series

Grace Hofheimer will present one or more of her pupils in the following recitals: May 15, solo recital by Estelle Andron, fourteen years old; 22, Josef Greenberg; 29, Theodore Puchkoff; June 5, Esther Puchkoff; 12, group of elementary pupils, and 26, group of intermediate ones. The recitals take place at studio 818, Steinway Hall.

Mildred Kreuder Dates

Mildred Kreuder, contralto, sang on May 8 at Atlantic City for the New Jersey State Federation of Women's Clubs. May 15 she appeared at the dedication of the new organ at Central High School, Newark, N. J., and today, May 17, is soloist at the Madrigal Club at the Hotel McAlpin.



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A recent article in a leading musical pub-

greens and certificates to attend an institution in which they have confidence that the best ideals prevail and that standards are being raised and maintained, so that the "piece of parchment" presented at the graduating exercises, certifying to the owner's work, shall receive recognition in all parts of the coun-

ment, a brilliant soloist and composer as well, was for many years organist for the Theodore Thomas and Chicago Symphony Orchestras. O. E. Robinson, a foremost exponent in ideals and modern methods in public school music, has been head of that department since 1901.



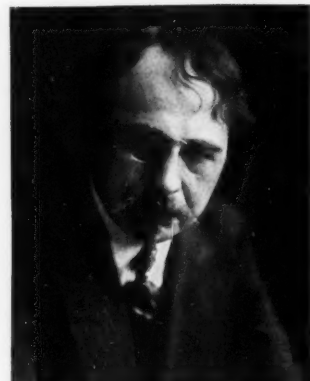
JOHN J. HATTSTAEDT



KARLETON HACKETT



ADOLF WEIDIG



HENIOT LEVY

we find, very modestly "American Conservatory of Music, J. J. Hattstaedt, general director," with mention of a vocal director and teacher of "elocution." Weber Music Hall, located on the site of the Kimball Hall Building, was the home of the infant school, with the fall term opening on September 6. The new school in its first year enrolled less than 100 pupils. It now numbers on its faculty more than 130 artist teachers and its annual enrollment of students is in excess of 3500.

The American Conservatory has for forty-four years been guided and directed by its founder and president, John J. Hattstaedt, one of the very few remaining pioneer master musicians of Chicago. The brilliant record of the conservatory, whose graduates

lication places a high valuation on the career and work of the conservatory:

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Mr. Hattstaedt has for years personally directed the work of the normal departments of the school. His courses of lectures on piano pedagogy, which have included the principles, the psychology, practical education, and all musical and technical problems of the piano teacher, have helped many hundreds of young teachers better to face their life work. Karleton Hackett, Adolf Weidig and Henriot Levy are associate directors of the conservatory and Allen Spencer is dean of the faculty. Mr. Spencer, whose personality, remarkable powers as a pianist and thoroughness as a teacher have made him a leader, has been a member of the faculty since 1892. Mr. Hackett, one of the leading voice teachers in this country for many years, joined the faculty in 1895. His pupils have won renown on the operatic and concert stage, and in addition to his success as a teacher he is nationally known as a critic and lecturer. Mr. Weidig, head of the department of theory and composition, has had many of his compositions played by leading American and European orchestras. He has also received high recognition as guest conductor of the Chicago, Minneapolis and other symphony orchestras. Mr. Levy, who joined the faculty in 1914, has won renown as a concert pianist in Europe and in this country. He is well known as an excellent composer and has trained many brilliant pianists. Kurt Wanieck, a splendid pianist and teacher, joined the faculty in 1906. Louise Robyn, who joined the faculty in 1901, has been uniquely successful in the dual career of teacher of advanced piano students and for her direction of the children's department and the teachers' training classes.

In the violin department, Herbert Butler has achieved distinction as an artist teacher. As director of the Conservatory Symphony Orchestra Mr. Butler has built up a strong musical organization whose concerts in Orchestra Hall each season have been of high merit.

In addition to Mr. Weidig, the department of theory and composition includes such brilliant composers and teachers as Arthur Olaf Andersen, Leo Sowerby and John Palmer. Wilhelm Middelschulte, of the organ depart-



HERBERT BUTLER



JOSEF LHEVINNE

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Van Vliet Well Received on Tour

Cornelius Van Vliet, cellist, recently fulfilled successful engagements on tour. April 10 he played for the Pro Musica of Kansas City. Commenting upon Mr. Van Vliet's playing, the Kansas City Star said: "The final group offered unique opportunities for technical display. This was strikingly true of Jeral's Danse Exotique, which demands a dazzling technical display and a virtuosity rare among cellists. The tone retained its native warmth through the most brilliant staccato passages. Here was faultless playing, indeed, marvellous shading and masterly execution. The audience was very enthusiastic."

April 14 Mr. Van Vliet appeared in Waco, Tex., as the final attraction of the University's series, and scored another brilliant success. According to the News-Tribune: "He

immediately won his audience, both because of his artistry and also by his winning personality. He plays with a beautiful tone, over which he has well nigh perfect control, from the softest pianissimo to the loudest forte, and his interpretations are marked by fine phrasing and shading and a thorough musicianship."

April 17 the cellist and Cameron McLean, baritone, gave a joint recital at the city auditorium of Amarillo, Tex. According to the Daily News of that city: "Van Vliet's cello playing was a revelation. Tones of remarkable purity and variety were at his command throughout. In addition to his impeccable technique and delicacy of touch, he displays rare agility in handling his instrument."

The Globe said he "was the first cellist to appear in Amarillo. He gave a masterly performance, thoroughly enjoyed."

Young Stars Grand Opera Association Offers Opportunities to Talented Singers

Feeling the lack of histrionic ability in many persons possessing fine voices, and realizing the handicap that inexperience places upon them, Adamo Gregoretti created an Experimental Theater of the Grand Opera, now known as the Young Stars Grand Opera Association. This company began functioning as early as 1924, and similar institutions have been formed through-



ADAMO GREGORETTI
Founder of the Young Stars Grand Opera Association.

out the musical world. Through the former many artists have acquired the necessary experience in acting and appearing in public. Practical experience in singing and acting being an absolute requisite, often impresarios and managers hesitate to assign roles to the inexperienced, but to the experienced artist the doors are open wider.

The Young Stars Grand Opera Association in New York has already given commendable operatic performances here, among them *Cavalleria Rusticana*, *Rigoletto* and *Pagliacci*. In these operas a number of young artists have made their debuts in company with older and more experienced singers, thus having received a rare opportunity.

On May 8, the Young Stars Grand Opera Association presented excerpts from *Cavalleria Rusticana*, *Il Trovatore* and *Rigoletto*, with costumes and scenery, at Palm Garden Theater. Those taking part in the Mascagni opera included: (Santuzza) Leila Livian, (Lola) Pauline Renner, (Mamma Lucia) Lillian Marchetto, (Turiddu) Pompeo Tomasini, (Alfio) Alfredo Chigi. The ensemble consisted of the Misses M. Gralnick, A. Gregoretti, G. Paterno, M. Warren, R. Smith and A. Stoltz. Part two of the program comprised selections from *Pagliacci*, by Rebecca Smith, soprano, and *Pompeo Tomasini*, tenor. The duet from *Il Trovatore* was sung by Giuseppina Paterno and Alfredo Chigi. *Rigoletto* excerpts followed in part three. The cast included: (Gilda) Muriel Warren, (Giovanna) Anina Gregoretti, (Page) Rebecca Smith, (Duke of Mantua) Giuseppe Reschiglian, and (Rigoletto) Alfredo Chigi. Gabriele Simone was the conductor, Rachel Leon was at the piano, and Fausto Bozza was the stage manager. R. Fantoni, first violin, and M. Mazzoni, first cello, assisted.

Mr. Gregoretti deserves warm commendation for this admirable work and the opportunity he is affording young, inexperienced artists in making public appearances. D.

Ruth St. Denis and Denishawn Dancers on Southern Tour

A second Southern tour by Ruth St. Denis and the Denishawn Dancers opened with a return engagement in Washington on May 15. On March 12 Miss St. Denis and her company danced there at the auditorium of the new McKinley High School, under the auspices of The Community Institute, drawing such a huge audience that every one of the 1900 seats was filled, standing room was exhausted, and many were turned away. Accordingly this second appearance had been arranged under the management of T. Arthur Smith, who has presented the Denishawns in Washington on several occasions in the past.

Following the appearance in the national capital, the company danced at the State Teachers' College, Harrisonburg, Va., on May 16, under the auspices of the local branch of the A. A. U. W. The English department of Washington and Lee University, Lexington, Va., will present them tonight, May 17; Roanoke is booked for May 19 at the Auditorium for the benefit of the building fund of The King's Daughters. The Junior League of Lynchburg has secured the attraction for the succeeding date and the Winston-Salem, N. C., engagement, on the

21st, will be sponsored by the Woman's Club.

The brief tour will close with a gala outdoor performance to be given in the Kenan Memorial Stadium of the University of North Carolina in Chapel Hill on May 22. The Carolina Playmakers will join with the local branch of the A. A. U. W. in promoting the engagement. As the stadium has a seating capacity of over 30,000 and this will be only the second time that Miss St. Denis and her company have given an open air performance in the South, it is expected that a huge audience will gather from a wide area. Past experience has proven that Carolinians and Virginians think nothing of motoring fifty or sixty miles when a Denishawn performance awaits at the other end. With the novelty of an outdoor showing in a stadium which offers an exceptionally beautiful natural background, it seems certain that dance enthusiasts will be present in large numbers. This engagement will close the Denishawn season until the Lewisohn Stadium series is given in August.

Comments on the Perkins Pamphlet on Singing

Lyman Almy Perkins, prominent vocal teacher of Pittsburgh, Pa., has written a short pamphlet, entitled *Principles Upon Which Correct Singing Should Be Based*, which stresses such subjects as What Is Breath Activity?, Resonance Chambers, Speech and Singing, Foundation Principles Clearly Defined, Coordination, Inflection, Pitch, Hearing, What Voice Production Is. Although containing but eight pages, this concise little treatise is proving of great aid to students, and is recommended by other vocal teachers, and by critics. William Mitchell commented on it in the *Pittsburgh Press*, declaring that there is much worthwhile matter contained therein, in condensed form, and Harvey Gaul in the *Post-Gazette* finds it a good book for the student and the teacher, saying that Mr. Perkins has definite ideas about the voice, constructive and illuminating, and has a deal to say for diction, hearing, inflection and this and that aspect of the art.

Katharine Fitz-Randolph, teacher of voice of Pittsburgh, wrote in a letter to Mr. Perkins that she is advising her pupils not only to own the pamphlet, but to study the principles laid down by him, and Maybell Davis Rockwell, head of the voice department of the Pennsylvania College for Women also wrote that the booklet should be an aid to and sincere student and that she would encourage her pupils to profit by its frequent perusal. Carl T. Whitmer, teacher of Pittsburgh and Dramamont, N. Y., and director of the Dramamont Singers, declares himself of the opinion that Mr. Perkins has expressed in a very sound way the principles basic to singing and states that it would be so very worth while for him to sometimes enlarge the points.

Harold Bauer Returns From Abroad

Harold Bauer arrived in New York last week on the Paris. Since March he has been busy with concerts in Europe—Paris, the Riviera, Italy, Switzerland and Austria.

In Vienna he played with orchestra and also gave a recital. In Paris he gave two recitals and played a joint recital with Szigeti. In Paris also he played with the Orchestra Symphonique under Monteux and with the Orchestre du Conservatoire under Gaubert. In Cannes he was soloist with the orchestra conducted by Reynaldo Hahn. In all, he gave eighteen concerts in a month's time.

Mr. Bauer reports an interesting experience playing in Naples at the San Carlo Opera House under the auspices of the Fascist organization. He played one of the heaviest programs he has ever dared to give an audience. This was at the request of the director of the organization who emphasized the cultural and progressive aims of this political body in respect to the people. As a consequence, Mr. Bauer played to his heart's content for two hours and a half to an excitable and enthusiastic audience.

Mr. Bauer is to play on May 19 with the Long Island Choral Society in Garden City, and his master class for pianists opens in June.

Robert Braine Compositions to Be Broadcast

Robert Braine is being honored by having an entire program of his works broadcast over Station WEAF on Sunday, May 18, between two and two-thirty. Mr. Braine will act as solo pianist and accompanist, and will be assisted by Erva Giles, soprano; Robert Simmons, tenor; and Arcadie Birkenholz, violinist. The program consists of eleven songs, all of them published; a first performance anywhere of Mr. Braine's new Poem for violin and piano, to be played by Mr. Birkenholz; a piano solo entitled *The Sea*, and a first performance of a scherzo for violin and piano, this also played by Mr. Birkenholz.

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Chicago Celebrates National Music Week in Gala Style

Lawrence Tibbett Thrills Audience as Soloist with Marshall Field Chorus—Rudolph Reuter Assists Gordon String Quartet in Fine Program—Bach Chorus Gives Impressive Concert—Business Men's Orchestra Pleases—Other News.

CHICAGO.—The annual festival of the Civic Music Association was held at Orchestra Hall, on May 4. The program was given by the Civic Orchestra of Chicago, Franz Leschny conducting, and the combined children's choruses of the Civic Music Association, under the direction of Felix Borowski.

RUDOLPH REUTER ASSISTS GORDON QUARTET

In reviewing the concert given by the Gordon String Quartet with the assistance of Rudolph Reuter, pianist, in the last of the Chicago Chamber Music Association series at Orchestra Hall, on April 20, we inadvertently neglected to mention Mr. Reuter's important part in the concert. Mr. Reuter assisted the Quartet in a magnificent performance of the Cesar Franck Piano Quintet, which had not been heard in Chicago in many years. Enthusiastic applause greeted the players at its close, indicating the great enjoyment of the listeners who filled Orchestra Hall for the occasion. Mr. Reuter has played many times with Jacques Gordon in joint recital in Chicago and elsewhere, and this eminent pianist has given many concerts with the Gordon Quartet, so that their work together reflects that artistic sympathy produced only by a great amount of concerted work.

CHICAGO BACH CHORUS SING BACH CANTATAS

As its contribution to National Music Week and in honor of the great master whose name they perpetuate, the Chicago Bach Chorus presented at its annual spring concert at Orchestra Hall, on May 7, three of Bach's finest church cantatas and excerpts from other cantatas. The numbers covered Bach's contributions to church festivals from Advent to Easter. There were also a movement from the Brandenburg Concerto and the chorus, Worthy is the Lamb That Was Slain. Under the skilful direction of Sigfried Prager, the chorus accomplished some of its finest singing.

Among the soloists, Else Harthan Arendt shone in her magnificent performance throughout the evening. Here is an artist who not only possesses a gorgeous voice, but also understands oratorio thoroughly; who is at home in the Bach traditions, enabling her to give a presentation that could not be improved upon. More exquisite singing than she delivered on this occasion would be difficult to imagine, especially in the Christmas cantata.

The balance of the solo work was done by Lillian Knowles and Philippine Hennig Rohman, contraltos; Edwin Kemp, tenor, and Mark Love, bass, with Edwin Stanley Seder as accompanist.

YOUNG ARTISTS EVENING MUSICALES

The Parker-Widner Concert Service presented two gifted young artists in its Evening Musicales series, at Curtis Hall, on May 7; Dorothy L. Jones, pianist, and Mary H. Schickler, coloratura soprano.

HANNA BUTLER PUPILS IN DEMAND

Hanna Butler, well known voice instructor, who believes that vocal training for children should begin at an early age, as in the case of piano or violin training, has been very successful not only with children but also with grown-ups. Mildred Boberg, who began her lessons in her early teens, has been heard on

many occasions in Chicago and has sung with marked success abroad. Heard again this week at a private recital, Miss Boberg showed marked improvement in her art. The voice has gained in volume without losing any of its lovely quality. At the same function we heard Ruth Loftus, who sang with much intelligence *Pourquoi* from Delibes' *Lakmé*. On the same program Marjorie Wescott also sang. Only eleven years old, she sang German lieder, Swedish folk songs and French and English songs, revealing in all of them not only clear diction, but artistry far beyond her years. Well schooled in the vocal art, little Marjorie has sung before many clubs, over the radio, and in all probability she will make her public debut next season at the Playhouse.

COLUMBIA SCHOOL OF MUSIC NOTES

Genevieve Davison held a meeting of her class in the main school on May 5, and on May 16 she presented her students in recital, assisted by Frances Grund, soprano. The students on the program were from the main school and from the Morgan Park branch.

Some of the members of the Public School Music class of this year have already received appointments to teach beginning with the opening of schools next September. Wesley Shepherd has been engaged by the country day school of St. Louis, Mo., as instructor and director of the choir and glee clubs. John Hodge is to be director of music at Fox Lake, Ill., where he will not only direct the work in the schools but the band and orchestra work as well. Virginia Thomas and Alice Gard have both been appointed as teachers of music in the schools of Oak Park, Ill.

The commencement concert and graduation, as usual, will be given as two events. At the annual concert at Orchestra Hall, on June 20, the Columbia School Symphony Orchestra, Ludwig Becker, conductor; the Columbia School Chorus, Louise St. John Westervelt, conductor, and Hazel Milne and Elwood Kraft, pianists; Dorothy Tatman and Lois Dangremont, violinists; Marion O'Connor, contralto; Flora McGlasson, soprano, and Arnold Hyldahl, tenor, as soloists, will take part. The graduation exercises will be held on June 21 in the auditorium of the Chicago Woman's Club Building. There will be a program of music and the awarding of the certificates, diplomas and degrees by Clare Osborne Reed, director of the school.

HENIOT LEVY CLUB

At the regular monthly meeting of the Heniot Levy Club, on April 13, at Kimball Hall a most interesting recital of piano and vocal numbers was presented by Marjorie Crockett, Alvin Brooks, Genevieve Anderson, Marjorie Ortow, Mary Niemann and Franz Bodfors, pianists, and Fay Cusac, soprano, the guest of the evening, who was assisted by Melita Krieg, pianist, composer and accompanist.

TIBBETT WITH MARSHALL FIELD CHORUS. The vast Civic Opera House was completely sold out on May 8, for the concert given by the Marshall Field & Company Choral Society, Edgar Nelson, conductor, with Lawrence Tibbett, baritone, as soloist.

Tibbett has long been a favorite in these surroundings ever since his sensational suc-

cess at the Metropolitan Opera House as Ford in Falstaff, and more recently his brilliant success in the talkies has brought his name to the fore with the masses as well as with the musicians and the dilettanti. Tibbett belongs to that category of singers who are an honor to the land of their birth and to the vocal profession the world over. Tibbett, who at one time in his career, relied particularly on his voice, is today a master of singing. Without having lost any of the volume of his tone. He now knows how to project pianissimos, and his singing was so much admired as to proclaim his contribution to the evening a source of enjoyment to the thousands who had purchased tickets. He was feted to the echo after his singing of the Prologue from *Pagliacci* and arias from Mendelssohn's *Elijah*. Due to other duties we could not hear his second group, but from reliable sources we learn that the further the program proceeded, the more enthusiastic was the audience.

Margaret Perry, in her solo in a scene from *Elijah*, made a deep impression on her listeners.

Chicago is proud to harbor such an eminent musician as Edgar Nelson, conductor of the Marshall Field Choral Society. Nelson is one of the very few musicians who give the lie to the proverb, "Jack of all trades and master of none." Conductor of several of Chicago's foremost choral societies, president of the Bush Conservatory, organist, pianist, accompanist, coach, and pedagogue, Nelson is a master in every field. Though an excellent afterdinner speaker, Nelson never blows his own horn. He is not a man of words but of action, and we take this opportunity to inform our readers that we have always been a staunch admirer of Nelson and are more so since the concert under review. The Marshall Field & Company Choral Society is made up of employees of a dry goods store, which though known throughout the civilized world, has gained considerable publicity through the efforts of those men and women, who for their own pleasure and for the benefit of the community have become sufficiently acquainted with music to be able to sing very difficult choral numbers with the ability of a professional choir. Since Nelson has taken charge of the Marshall Field & Company Choral Society the improvement has been marked, as the chorists not only sing with beauty of tone, but also interpret the music with intelligence and enunciate the text with understanding.

It would be a mistake not to mention here the name of Margaret Perry, who in her solo in the scene from *Elijah* made a deep impression on her listeners.

To conclude, Edgar Nelson is not only an excellent conductor, a drillmaster par excellence, but he is also a showman. With the chorus and the soloists on the stage, sixty members of the Chicago Symphony Orchestra in the orchestra pit, the Chicago Civic Opera House looked festive, and if oratorios are again to come to the fore, why not follow in the footsteps of the Marshall Field Choral Society and engage soloists who draw the crowd?

BUSINESS MEN'S ORCHESTRA

California is not the only state that boasts itself by proclaiming its climate the most ideal in America, nor are Florida boosters who call their state the "playground of America" more chauvinistic than we are in proclaiming Chicago one of the most advanced cities in music the world over. We are told that in many communities in Europe business men often take their leisure in playing chamber music as recreation after a hard day's work. When such statements are made, we generally remain quiet and this is wrong since we do not know many cities that can boast of a business men's orchestra—an orchestra by the way, which is made

up solely of men who are amateurs, as far as music is concerned, but many of whom occupy big positions in various lines of business. After hearing the Business Men's Orchestra, we classify it as a professional organization and by so doing we unwittingly praise their work.

The orchestra was assisted by Mrs. Avern Scolnik, who is no less a personage in the violinistic world than Amy Neill. The oftener one hears Miss Neill, the oftener one wants to hear her anew.

AMERICAN CONSERVATORY NOTES

The regular Saturday afternoon recital on May 17 featured the following contests: senior voice class for appearance at commencement at 2:00 P. M. and the junior voice class competing for prize medals at 3:30.

Josef Lhevinne, world renowned pianist and teacher, will hold a Master Class at the American Conservatory this summer beginning June 26. In addition to private instruction, Mr. Lhevinne will conduct repertory teacher's classes.

The annual commencement concert and exercises of the conservatory will be held in Orchestra Hall on June 16.

Martha James presented her violin pupils in recital in Studio Theater on May 7. The assisting artist was Cornelia Vermaas Graham, soprano and artist student of Karleton Hackett. Bob King, young artist pupil of Miss James, appeared as violin soloist at the Sunday evening service May 4 in Downer's Grove Episcopal Church, playing Ave Maria by Gounod.

Stella Roberts of the violin faculty presented her pupils in Conservatory Recital Hall, April 30.

Piano pupils of Irwin Fischer appeared in recital at the conservatory May 8.

The following recitals were held in the Conservatory Studio Theater recently: voice pupils of Esther Goodwin, May 3; voice pupils of Verna McCombs, May 4 and piano pupils of Pearl Appel, May 5.

Mary Cook, soprano and artist pupil of Karleton Hackett, and Lela Hammer artist pupil of Earl Blair, presented an interesting program at the Three Arts club on May 4.

The School of Opera, Edoardo Sacerdote, director, presented acts from *La Bohème*, *Il Trovatore* and *The Barber of Seville*, in Kimball Hall on May 12. Acts from *Faust*, *Samson and Delilah* and *Lucia di Lammermoor* were presented on May 11.

CLAIR OMAR MUSSER

At Orchestra Hall, on May 9, Clair Omar Musser, advertised as the "world's greatest percussion artist," assisted by Annabel Robbins, pianist, and an ensemble of members of the Chicago Symphony Orchestra conducted by Edward Collins, made his debut here, and introduced a new instrument called the marimba-celeste. We are willing to admit that we are not experts in reviewing an instrument of which we were only just made acquainted by Mr. Marimba. Not that we have never heard before a marimba or a celeste, but the instrument as built for Mr. Musser is a novelty. Mr. Musser seems to be able to accomplish with his marimba-celeste feats of technic not to be surpassed. He revealed besides that he is an excellent musician and that his entertainment is liked by the public, which buoyantly manifested its pleasure. The public, after all, is the best of critics. One must flow with the current and the popularity achieved by Mr. Musser proved undoubtedly that he was correct in choosing Orchestra Hall for his premiere, which should have many tomorrows, if we understand the pulse of the public.

With the accompaniment of the orchestra, Mr. Musser played the overture to Thomas' *Mignon* and Victor Staub's *Sous Bois*; a group of Chopin with the able assistance of Annabel Robbins, who also showed in her solos that she is a pianist to be reckoned with. Her interpretations were learned, her technic clean-out, and she, too, created a most favorable impression.

Among the numbers that Miss Robbins played was Edward Collins' *Valse Elegante*, which once more proved that Mr. Collins is an all-around musician, one for whom a big place in musical Chicago has already been created and one whose future either as conductor, pianist, composer and pedagogue will be watched as it has in store still bigger things for him. As it is, Collins has already made his mark.

ARTIST PUPILS OF HENIOT LEVY PLAY. Marjorie Crockett, Franz Bodfors, Marjorie Ortow, Fern Weaver, Sarah Levin and Theophil Voeks, artist pupils of Heniot Levy, participated in one of the regular Saturday afternoon programs of the American Conservatory of Music, at Kimball Hall, on May 3. Each student, giving excellent account of the numbers scheduled, reflected the efficient training received at the hands of Mr. Levy, one of Chicago's most eminent piano pedagogs. Numbers by Bach, Beethoven, Schumann, Schulz-Evler, Mac Dowell and Liszt-Busoni were admirably performed by these gifted and well trained young pianists.

CHICAGO MUSICAL COLLEGE ACTIVITIES. Graduating pupils of Rudolph Ganz will be heard in recital at the Little Theater of

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the College. Sam Raphling plays on May 22 and Ida Lustgarten will give a recital on May 26.

Virginia Vanderburgh, pianist, pupil of Edward Collins, played at a benefit for Delta Zeta Sorority, at Evanston on May 15.

Samuel Cohen, pianist, pupil of the piano department, was one of the soloists at a musical given at the Rest Haven Convalescent Home in Batavia, Ill., on May 4.

Frances Wirt, soprano, pupil of Graham Reed, sang before the National convention of B & G Sandwich Shops at the Olympia Country Club. She was accompanied by Atha Maud Bright, artist-pupil of Edward Collins.

William Pfeiffer, baritone, and Robert Long, tenor, artist-pupils of Graham Reed, were heard over WGN in a performance of the Mikado on April 27, and again in a performance of The Pirates of Penzance, April 30. Mr. Long appeared in recital for the Cordon Club on April 29.

Alex Pevsner, violinist, artist-pupil of Leon Sametini, played a recital for the Kiwanis Club at Kiwanis, Ill., on May 6.

Rudolf Ganz, musical director of the college, was a member of the jury in the contest of high school orchestras to be held in Chicago, May 14. He will also be a member of the jury in the National Contest to be held in Lincoln, Nebr., on May 29, 30 and 31.

Moissaye Boguslawski, artist member of the piano faculty, is appearing in concert at Warsaw, Wis., and at Alton, Ill., the middle of May.

Marshall Sumner, artist pupil of Lillian Powers and Alexander Raab, appeared as accompanist and soloist in a recital with Alvane Resseguie, contralto, at the Austin Memorial Church on May 5. Mr. Sumner has also played the accompaniments for several recital appearances for Mary McCoy, star of the Shubert production, Wonderful Night, during her Chicago engagement.

Gladys McIntyre Thomas, soprano, has been singing with the quartet of the Winnetka Congregational Church for the past five weeks. Rose Renaud, soprano, sang with great success before an audience of four hundred guests upon the occasion of her parents' golden wedding in Milwaukee, Wis., on May 2. Lyla Brown, soprano has returned from Winnipeg, Canada, where she sang in various recitals. At one of these engagements she was soloist for the Easter service of a prominent church in Winnipeg. All three are artist pupils of Graham Reed.

Bernice Caine, pianist, pupil of Mme. Viola Cole-Audet, played before the P. T. A. meeting in Harvey, Ill., on May 2. Evelyn MacConachie, an artist pupil of Mme. Cole-Audet, will give a recital in the Little Theater of the college on June 10.

New Book on the Voice by Edmund J. Myer

The well known musical pedagog, veteran of the vocal world, Edmund J. Myer, of recent years located in Los Angeles, Cal., has issued through the Trade Printing Co. of that city, a book entitled The Science and Art of Breathing. The following comment on the book is from the periodical, Musical West, of March, 1930. "Mr. Myer goes into this vital subject of breathing with the enthusiasm of a man who has gone deeply into it and who knows his ground. It is a work valuable not only to teachers and students of singing, but to those in search of health and its maintenance. He has a novel means of establishing the correct breath, its control for singing and for speaking, and he calls upon psychology and the conscious mental impulses to induce the proper movements for putting the lungs to work. In singing he invites the entire body to participate and discounts the local muscular mechanics which make for contraction and distortion of the singing tone.

"Mr. Myer places the process of breathing strictly upon scientific principles. He presents his subject with great clarity and brevity, dividing his book into three distinct parts, prefaced by a succinct statement of the principles involved and a table of contrast between his own methods and those conventionally in use. His system of breathing is so natural that it becomes automatic, in distinction to the forced, conscious methods of breathing which are frequently taught the singer. This frees the entire muscular system from those tensions that are so prejudicial to health and beauty of voice in singing and speaking.

"Mr. Myer gives many figures and diagrams to clarify his printed directions for gaining control of the breath and while Part 1 lays down a definite, practical system of automatic breathing and control, Part 2 presents 'physical developing breathing exercises' for general purposes, and Part 3 gives 'nerve and muscle tensing exercises for the establishing of sound health and the relief of nervous conditions.' Mr. Myer says of these exercises that 'they take very little time; there is nothing irksome about them; one does not grow tired of them' and adds 'they develop every muscle of the body,' and are 'truly fascinating and hard to quit when once acquired.'

Mrs. S. M. Robertson, Louise Mitchell, Kennedy Griffith, and Lavelle Carter, voice students at the College, have been appearing with the chorus of the Chicago production of the Passion Play at the Civic Opera House.

SOCIETY OF THEATER ORGANISTS BENEFIT PROGRAM

A concert for the benefit of unfortunate members of the Chicago Society of Theater Organists is scheduled for May 26, at Kimball Hall, when a somewhat unique program will be presented by a group of Chicago organists. The program will include every type of interesting music from Bach to Gershwin and will be presented by Arthur Dunham, who needs no introduction, and whose noon concerts at the Chicago Temple has been a topic of conversation for several seasons; Edward Eigenschenck, associate organist with the Chicago Symphony Orchestra; and Harry Zimmerman, Leonard Smith and Louis Webb, regular theater organists.

CLARE OSBORNE REED'S PUPILS AT COLUMBIA SCHOOL

Among those who have won places on the Annual Children's Hour program of the Columbia School of Music are three talented young girls in whom Clare Osborne Reed is especially interested, they being musical grand children, as it were. Marion Alward, who started her work with Lois Pickrum at the Morgan Park branch of Columbia School, has been in Mrs. Reed's studio the last three or four years. Her playing of Arensky's At the Fountain won enthusiastic applause at a recent program given at the school. Jeanette Risler, of Park Ridge, is studying with Esther Rich at the main school. She has been accompanying for the Campfire Girls Chorus of Chicago for the last two years, and at their annual birthday celebrations in Orchestra Hall, she has played both piano and organ accompaniments for the program and ceremonial. Jeanne Keck, who is under Genevieve Davison's supervision, is another Morgan Park pupil. She has been playing on school programs since she was a tiny six-year-old, and is appearing again on Mrs. Davison's program on May 16. All three of these girls are in high school.

The piano class meetings in Mrs. Reed's studio have been resumed with fresh enthusiasm after a month's vacation. They have been changed to Thursday mornings.

BERTHA OTT, INC., REMOVES OFFICE

Headquarters for Bertha Ott, Inc., are now located at 20 Wacker Drive Building, the new Chicago Civic Opera Company building, harboring the Civic Opera House and the Civic Theater. JEANNETTE COX.

"This is a book which will be eagerly read, not only by singers, but by the general public in search of something that will ease the strain of our intense modern life, which draws so devitalizingly upon our powers. Mr. Myer has a system apparently in line with Nature's intention and therefore of immense value in the enhancing and development of the voice in singing and speaking, and of the health which plays so large a part in the success of the artist before the public." C. HILTON-TURVEY.

PUBLICATIONS

(White-Smith Music Publishing Co., Boston)

Today, a song, by Geoffrey O'Hara.—The poem is by Douglas Malloch. This is the simplest sort of folk song, the poem being in dialect. It is just the sort of song that O'Hara writes so well, and is pretty sure to be one of his successes.

(G. Schirmer, Inc., New York)

Cantata Domine by Giulia Recli, with English words adapted by Frederick H. Martens.—A four-part chorus with piano or organ accompaniment. Very stirring.

(Edwin F. Kalmus, New York)

The Medea of Euripides, translation by Gilbert Murray, music by Horace Middleton.—This work was originally composed in connection with the annual Greek play productions of the Bennett School. It is dedicated to the class of 1929, Bennett School of Liberal and Applied Arts, Millbrook, N. Y. It is music that will prove useful for schools.

(Librairie Delagrave, Paris)

Zdislas Jachimecki has written a work now published in French by the Librairie Delagrave, Paris, entitled Frédéric Chopin et Son Oeuvre. It is a book of almost 250 pages, and goes into the work of the great piano composer in great detail.

(Music Teachers' National Association)

This is the record of the annual meeting of the fifty-third year of the M. T. N. A., Cincinnati, December 26 to 28, 1929. It is edited by Karl W. Gehrken and published by the Association. It contains thirteen papers or addresses that were read at the meetings, and other Association matters.

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Boston Pianist's Songs Win Favor in Hub-City and Through New England—Also Heard in Many Sonata Recitals.

On April 29, at the Massachusetts Federation of Music Clubs' state convention at the Hotel Bancroft, Worcester, Mass., Dorothy George, mezzo-soprano, and Heinrich Gebhard, pianist, furnished a delightful program. Mr. Gebhard played three of his own compositions: Voices of the Valley, Moon Children and En Valsant, while Miss George, besides a miscellaneous group, was heard in three Gebhard songs, dedicated to her. Miss George sang the songs beautifully and with extraordinary effect. They were: There Was a Knight of Bethlehem, Nex' Time, and April, to which the composer played the accompaniments. A large audience gave the artists a warm reception and to each group Mr. Gebhard added two more of his compositions.

As a composer of songs Mr. Gebhard seems to have taken an extra big flight last winter. Miss George at her April 10 Jordan Hall, Boston, recital featured Mr. Gebhard's tone poem for voice and piano, dedicated to her and called Mountain Song, which had its first performance, with the composer at the piano. She also included his Nex' Time on this program.

When Marion Kingsbury, soprano, gave her Jordan Hall recital on February 25, she sang three Gebhard songs: The Call, The Flower's Complaint, and April, with the composer accompanying.

Gertrude Ehrhart, soprano, heard at Jor-



HEINRICH GEBHARD

dan Hall on November 7, last, did three "first time" songs by Mr. Gebhard: Charm-To Be Said in the Sun, The Silver Cloud and The Flower-phone. Again Mr. Gebhard officiated at the piano.

Both Miss George and Miss Ehrhart have sung Mr. Gebhard's songs throughout New England, besides in Boston, and Mr. Gebhard himself has given a good many sonata recitals with Harrison Keller, violinist, in private circles in the Hub City as well as throughout New England.

large and enthusiastic audience in Scarsdale on May 2. He was compelled, because of repeated recalls, to add several encores to the printed program.

Activities of Solon Alberti Artists

Among the artists who have worked with Solon Alberti, either continuously or for coaching special programs, are many singers well known in the concert, radio and operatic fields. Robert Steel, who is now appearing with success in opera in Wiesbaden, Germany, gave his first New York recital while coaching with Mr. Alberti; also Ifor Thomas, Welsh tenor, during his first year in America, did all his work with Mr. Alberti. Herbert G. Sargent, tenor, another singer from the Alberti studios, has just finished a season of opera in Ehrfurt, Germany, and also has appeared in opera in Italy. Renato Zanelli, formerly a baritone of the Metropolitan Opera Company, and a Victor Red Seal artist, is now singing at San Carlo in Rome, while Carlos Morelli, baritone of the La Scala Opera under Toscanini, also is singing at the San Carlo. Stephanie Wall, mezzo soprano, who gave her two New York recitals while studying with Mr. Alberti, is at present on a short tour of Europe, with a recital scheduled during May in London; Suzanne Keener, coloratura, formerly of the Metropolitan, is now appearing in costume programs throughout the United States. Still other well-known Alberti artists are Mildred Seeba, dramatic soprano, who was the winner of the first Caruso Memorial Foundation scholarship; Ann Mack, for three years soprano soloist on the Atwater Kent Radio Hour; Ruth Pearcey, contralto soloist at the First Church of Christ Scientist in New York, and Allen McQuahe, tenor, well-known radio artist.



HELOISE RUSSELL-FERGUSON

Berlin, Amsterdam, The Hague and Paris. Many of the Songs of the Hebrides she has recorded for the Electrola Company of Berlin with the idea of preserving them in their fast vanishing tongue. German scientists declared the records will last as a musical inheritance for posterity, as the recordings are mechanically produced by a new invention which assures absolute permanency for the masters.

Miss Russell-Fergusson is of a prominent Scotch family, but has spent some time in America. She started her career as a pianist with no little success, but having a leaning toward voice and the Celtic musical literature, she gradually put her playing in the background. After the success of her first recital, she concentrated all her attention on these recitals of Songs of the Hebrides, which are indeed most novel.

The critics of the various places where she has sung have commented upon the sweetness of her voice, her particular skill in interpreting these songs, and the utter charm of the harp and cello accompaniments, which seem a vital part of the artistic whole. After visiting several cities in this country and parts of Canada, Miss Russell-Fergusson will return to England. She plans to be back in America next season.

Ralph Fortner Heard in Scarsdale

Ralph Fortner, artist-pupil of Augusta Cottlow, gave a successful recital before a

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Garrigue Pupil Wins Success in New York Recital

Hortense Yule gave her first New York recital at Steinway Hall on April 7, and it was reviewed at the time in the *MUSICAL COURIER*. Miss Yule received her early musical education at the Cornish School of Music in Seattle. From there she went to the Chicago Musical College, where she won a scholarship. Following her graduation



HORTENSE YULE,
an artist from the Esperanza Garrigue
Studios in New York.

from this school, Miss Yule came to New York, where, upon the advice of William J. Henderson, well-known critic, she continued her vocal work with Esperanza Garrigue, with whom she has been studying now for four years.

Miss Yule's program at her recital consisted of three Mozart arias; the Casta Diva aria from Norma; a French group by Liszt, Vuillermoz, Duparc and Bachelet; three novel Marines by Domenico Alacena, and numbers in English by Rachmaninoff, Elgar, Marum and Richard Hageman.

The New York Times headlined its review, "Soprano Pleases in Light Lyrics," and then went on to say that she showed winning personality, natural freedom in song and unforced emotional expression, and that she was heard at best in lyrics of light, bright quality in French, Italian and English, and the Herald Tribune declared that her voice proved as good size, quite fluent production and a generally likable tone. The Staats-Zeitung was of the opinion that although her voice seemed adapted for a much larger concert hall, she displayed a voice of good range and volume, with clear beautiful timbre, with the best results observed in the middle register. According to the critic of this paper, her most praiseworthy singing was heard in the French group and in the closing English songs, in which she showed a sympathetic voice, charming interpretation and good diction. The Bergen Evening Record of New Jersey also commented on Miss Yule's recital, stating that she disclosed a voice of smoothness, especially noticeable in the middle register, and in the opinion of the reviewer of this paper, she excelled in her group of French chansonettes.

This summer Miss Yule will follow her



VINCENT PESCE,
young baritone and artist-pupil of Genaro M. Curci, who has been having unusual success of late. Three weeks ago he made his debut with the Royal Opera Company, fulfilling an engagement in New York as the father in Traviata. He scored a personal success through the beauty of his singing and sang a second performance of the same opera a few days later; this was followed by Pagliacci. As a result of his success Mr. Pesce was engaged to fulfill a four days' engagement of Pagliacci at the Jefferson Theater, on the R. K. O. Circuit.

usual custom and return to her native home (Bellingham, Wash.) in the West, where she also has appeared with much success in recital and concert.

Barrere Honored on 25th American Anniversary

One hundred and fifty outstanding personalities of the musical and social world gathered to pay honor to Georges Barrere at the home of Mr. and Mrs. Harry Harkness Flagler, in New York, on April 30, on the occasion of the twenty-fifth anniversary of Barrere's arrival in this country from France.

Walter Damrosch, under whose auspices Mr. Barrere was first brought to this country, made the presentation speech in offering the distinguished flutist an honor gift contributed by a large number of his friends. There was also an enormous birthday cake with silver trimmings and twenty-five candles.

Among the guests who were present for the ceremony were Professor and Mrs. Leopold Auer, Mr. and Mrs. Jascha Heifetz, Mr. and Mrs. John Erskine, Mr. and Mrs. Felix Warburg, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Paul Kochanski, Paul D. Cravath, Mr. and Mrs. Felix Salmond, Mr. and Mrs. Francis Rogers, Mr. and Mrs. Daniel Gregory Mason, Mr. and Mrs. George Engles, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Melbert B. Carey, Jr., Mrs. James Lees Laidlaw, Mrs. Frederick Steinway, Mr. and Mrs. Hermann Irion, Mr. and Mrs. Lyman Rhodes, Mrs. Langdon Marvin, John Wilkie, Edwin T. Rice, Louis Wiley, Mr. and Mrs. Olin Downes, Lucien Tyng, Mrs. Murray Crane, Mr. and Mrs. Kingdon Gould, Mrs. Charles Stewart Smith, Sr., Mr. and Mrs. Edwin Jamieson, Mr. and Mrs. Victor Morawetz, David Mannes, Mrs. Gustav Schirmer, James Speyer, Frederick P. Moore, Mr. and Miss Robinson-Smith, Mr. and Mrs. James Warburg, Mr. and Mrs. Louis H. Ledoux, Mr. and Mrs. William Carrington.

Mr. Barrere, in addition to being one of the foremost virtuosos of the flute, has won distinction in the conductoral field as director of the Barrere Little Symphony Orchestra. Before coming to this country he had won recognition abroad through organizing the Société Moderne d'Instruments à Vent, the first chamber ensemble of woodwinds. It was subsidized by the French Government, and Mr. Barrere was made an officer of the French Academy. Later the government again honored him by making him an Officer of Public Instruction. He also was a First Medallist of the Paris Conservatory.

Mr. Damrosch met Barrere in Paris just twenty-five years ago and invited him to become a member of the New York Symphony. Barrere continued to occupy the desk of the first flute in the orchestra for twenty-two years. The Little Symphony Orchestra, which he founded in 1914, composed of fourteen artists, was the first organization of its kind in the world. This orchestra is heard in New York several times each season and in addition tours the country extensively.

A Song Martha Attwood Has to Repeat

Martha Attwood is one among the many singers of prominence who are using the songs of Jessie Moore Wise. She has been singing The Night Hath a Thousand Eyes—the best of the thousand or more settings of this poem,—and everywhere Miss Attwood has sung the song she has been forced to repeat it.

Mrs. Wise is a composer who has a rare and unusual gift of setting words to music. She finds always exactly the right musical expression for the words, and she does this in a manner differing in many respects from that of other composers in that she never sacrifices the important matter of beauty to expression. She is a composer who will, in time, most certainly become famous.

Katherine Bellmann Pupil Signs Paramount Contract

Olga Marye, lyric soprano, formerly appearing in Ziegfeld productions, has been engaged by Paramount to play opposite Menjou in French and Spanish pictures. This talented young singer has, in addition to a beautiful voice and great personal charm, a decided linguistic gift. She is a valuable asset to the picture producers since she speaks four languages with equal fluency—English, French, Spanish, and Italian. The Bellmann studio continues to produce successful young artists in all fields of musical activity.

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A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

WHAT DOES A COLLEGE GRADUATE KNOW ABOUT MUSIC?

By Ruth Haller Ottaway,

President, National Federation of Music Clubs

Address given at the Music Supervisors' National Conference in Chicago, Ill.

What "does" the college graduate know about music? Surely, all of us are vitally interested in this question. Those who are directing music courses in college music departments and in the literary schools as well, feel somewhat responsible for what the college graduate, let us say, does not know about music, to be nearer the fact.

Our Present Status

Not so very long ago—perhaps not more than ten years—instrumental music in the schools did not function to the extent that it does today. Within the past five years more words have been written, more pictures of instrumental groups published, and more boosting has been done for instrumental music than for any other single phase of music in education, not excepting the so-called Music Appreciation lessons so dear to the heart of many a supervisor of music.

The important and necessary field of vocal music both in the elementary grades and in the high schools has for several years been left "up in the air."

While instrumental work should have the hearty support of every music educator, we are constrained to say that there is much bally-hoo and show that are most misleading.

Take for example the National High School Orchestra. Would anyone say that is a true indication or representation of the orchestral music in the schools of America?

The personnel of the National Orchestra is made up of a comparatively few highly trained and polished instrumentalists from each state. From some states only one was sent—in many instances the highly advertised product of the private studio and not of the public schools. Brought together in a big city at the National Conference, these three hundred specially chosen, highly trained and rehearsed youngsters make a great show and secure much local publicity for the supervisor of music in the schools which they attend, but we still contend that such a group is in no wise truly representative of the instrumental music in the schools of this country.

May we say it again—what this orchestra represents is the polishing of a few individuals who are particularly adept. What has been said about the orchestra may easily (and well) be said about the National High School Chorus.

Both great shows!

Both helpful in Music Education!

Both over-estimated as representatives!

Both good publicity "stunts" for sponsors!

Query? How about the ordinary child? What is being done for him?

A practical application of the slogan "Music for every child. Every child for music" might help. Selah!

What he does not know would fill volumes, which, if placed end on end—would be as much good to the general college student as musical tomes to knowledge, appreciation, and history now are.

Those who are directing music in the public schools, receiving too little cooperation from the community, and who are regarded by the college graduates as representing a harmless pleasantries—music—indeed, concerned with this question.

Those who have beheld the apathy of many deans of literary colleges to music vanishing, as well as the complacency of the music profession in developing music specialists with little regard for the development of those who should support the music specialist both morally and financially, certainly feel that the question is pertinent.

The National Federation of Music Clubs includes all of these types, and, in addition, thousands of parents in whom we would inculcate a keen desire to send their children to a college which will turn them out with a live interest in music and the arts.

Here already our American talent is out of proportion to the audience. The National Federation of Music Clubs has done and will continue to do much for our American young artists. However, it is evident that if true cultural interest is to be general, and if artists and music are to be supported, we must lend our influence to make the scope of interests which the college graduate carries over into adult life include music. For the college graduates are the leaders in every community. It is they who can bring with them, and are able to make permanent a salutary climate of musical opinion.

We enter the sanctorum of those who are molding musicians with no thought of attempting to dictate or suggest academic methods, plans for courses of procedure. We rather hope to learn from them what they are doing for the general student, and whether or no they are interested in him. Then, too, it has been borne in upon us more and more that there is a great gap between the musically interested people in this country who form a powerful force, and those who teach and study music. Each goes on his own path, the one making artists and teachers, the other making audiences, students, and clientele. Each should know more about the other to function intelligently and purposefully.

We hold no adamant theories, but sincerely seek the cooperation of college music departments in creating an American musical culture beyond that of music as a specialism.

There are those educators who beg the question of music for the college student who is not a music specialist by saying, "Go to the grades and the high school. Music interest must be begun there. Your big field is to support music education in the public schools." There lies a great field, indeed, and one in which we are tremendously interested. However gratifying the truly amazing development of public school music, there still remain thousands of students whose contact with music is negligible, except that heard through the ubiquitous mechanical musical agencies when not used to obtain the immensely valuable musical enlightenment and pleasure which they can confer.

Many are the alumni who bemoan their lack of music understanding which might have been given them in college. One university president wearing a crown of many degrees, declared in our hearing that he was forced to spend years in adult life in the effort to acquire an intelligent appreciation of music with which his college education should have equipped him.

What is to be done about it? Music courses are being presented for the non-music students in most colleges; some courses are, very worthwhile, some not many considered lightly by the students in reflection of the attitude of the literary faculty. Better courses better taught, and deserving and receiving respect are being presented in instances where traditional obstacles have been overcome.

The distinction between courses given in and by the College Music School or Conservatory, and music courses offered in the literary school may be condemned as a distinction without a difference.

Nevertheless, it has been shown in the University of Southern California that a course in Musical Literature listed in the literary department attracted the attention of students, and was elected by greater numbers than when listed solely in the music department. Music has been too much of a thing apart. It has seemed not to be a part of the college, and frequently is not, in fact.

Since as many as forty hours of one hundred and twenty required for graduation in the literary college may be music, in not a few universities and colleges of standing it should not be difficult for a student in the department of literature, science, and the arts to broaden his mental and cultural scope to include music.

The first two years for the student, who after that time will receive technical training, may well include music as a part of a liberal education.

Above all, those specializing in education, who will teach either in the grades or high schools, or will become administrators should not go out to direct our school systems without a knowledge of how music should be taught in the schools, and, in addition, a real respect for, and understanding of music, acquired while in college.

News From the Field

CALIFORNIA

Ventura.—One of the features of the State Principals' convention held at San Diego from April 14 to 16, was a male chorus, made up of principals only. Principal Amos Clark had charge of organizing this chorus, and out of 450 invitations sent out for songsters, 300 responded with about fifty men joining.

The following are a few of the intensely interesting and amusing replies Mr. Clark received from some of the principals, who declined from Los Angeles. One announced that his voice was lacking, and another was sorry but he was just one of those "bathroom singers," he listened better than he performed. Long Beach Hi remarked that nature neglected him.

"Can't sing, might whistle," "Thanks for the compliment," "I wish I could but I must spare the audience," "I want to hear the rest of you sing," "For the good of the chorus I had better not," "Just can't be done, out of my line," "I don't sing, what else have you?" "I sing terrible," "Thanks for the offer," "Save the eggs," "I sing like a team of mules," and, last but not least, "The spirit is willing but the common sense says no"—were the comments made by principals of various other places.

FLORIDA

Eustis.—Encouraged over early donations in a campaign to raise \$3,500 with which to send the state champion Eustis High School band to Flint, Mich., for the national high school band contest May 21-23, local committees worked night and day in the hope of securing the needed amount. Chairman O. K. Cole, of the general committee, said: "Winter visitors who come to Eustis, and non-residents who have large property holdings and investments here, are being given an opportunity to make a free will donation for the expense attached to the trip. Generous citizens of Florida will also be given an opportunity to subscribe to the fund. While Eustis is the home city of the championship band the organization will enter the national competition as the official high school band representing Florida, having won the state contest three years in succession. Our home people are giving liberally and will make even greater sacrifices to insure Florida representation in the national music event."

trip. Generous citizens of Florida will also be given an opportunity to subscribe to the fund. While Eustis is the home city of the championship band the organization will enter the national competition as the official high school band representing Florida, having won the state contest three years in succession. Our home people are giving liberally and will make even greater sacrifices to insure Florida representation in the national music event."

IOWA

Des Moines.—Des Moines High School vocalists won five first places in the district contest of the Iowa High School Music Association held in Roosevelt High School here.

At the invitation of L. E. Watters, director of music education in The Des Moines public schools, more than 1,500 high school students participated in the vocal contests. Mr. Watters is managing the district contest.

The a cappella chorus from North High School won first place in the Class A contest for mixed choruses. Other Des Moines high school victories were Roosevelt, class A, girls' glee club contest; East, boys' glee club contest; East, girls' glee club; East, boys' small vocal groups, and Roosevelt, mixed small vocal groups. R. W. Jones is director of the North High group; East High's glee club is directed by H. H. Tallman, and Laura Duncan is director of the Roosevelt High Club.

This district is the largest of the six districts in the state. Winners here participated in a state contest at Iowa City on May 2 and 3.

Several former state champions won in the district contest here. The Ankeny boys' glee club won the state contest in 1929, and won the district contest here again in class C. The Des Moines East High Quartet was winner last year also, as was the Story City Girls' Glee Club, the Ankeny Boys' Glee Club, the East Des Moines Boys' Glee Club, and the Roosevelt Des Moines Girls' Glee Club. The contest is divided into three classes according to school enrollment—Classes A, B, and C.

MICHIGAN

Soo.—The High School music organizations continue to win laurels. Successful for six years in capturing virtually all that the Upper Peninsula had in the way of honors—band, orchestra, glee clubs and string ensembles bringing away prizes from the district tournament—Robert O. Barkley, director, turned his attention to grand opera. The artistic success of Faust, as staged at the High School Auditorium, again demonstrates that Sault Ste. Marie is blessed with unusual youthful talent, as well as with an outstanding music director.

MINNESOTA

Minneapolis.—The students of the Minneapolis High Schools presented a program of original compositions in the Edison High School here. The high schools represented were: Central, Edison, Marshall, North, Roosevelt, South Washburn and West. The judges were: Henri Verbrugghen, director of The Minneapolis Symphony Orchestra; Clara Williams, MacPhail School; Charles Anthony, Minneapolis College of Music; Franklin Glynn, organist; Westminster Church; Leopold Bruenner, organist; St. Luke's in St. Paul.

Mr. Verbrugghen said: "If it were possible, by some means, to stimulate the interest or curiosity of the community to a point where the public would actually go



MIDLAND CITY (MICH.) PUBLIC SCHOOL BAND, TED NICHOLSON, DIRECTOR.

The instrumental music department was started September, 1929. The School Board purchased four basses, one string bass, one cello, bass drum, tympanies, flute, bassoon and oboe; the first year about one hundred took lessons (given during school hours) and won first place in the Michigan State Contest with the Orchestra of twenty-six pieces, in class D. The band played its first Concert in May, 1929. This year the band was equipped with uniforms at a cost of \$800. The instrumental pupils in school this year number over 200.

and hear these final contests, I am positive that a new attitude toward school music would be awakened. For my part, they are of absorbing interest, and, after hearing them for several years in succession, I am still amazed at the poise of the young people as well as by the actual achievements of many of them. I can conceive such contests being based upon more intensive study of the science of music than at present practical, and yielding astounding results of far reaching artistic and national significance."

MINNESOTA

Olivia.—Miss Wilson, who has been reading a great number of operettas, plans to choose the most interesting and appropriate one available for the annual music contest. A novel experiment is being attempted with the baritone and tenor singers of the high school. It is hoped that the mixed voices of the boys and girls may be used to enrich and give variety to the operetta. The Junior High School has been working on a most interesting project in music. Note books containing favorite songs and the lives of composers, have been compiled by the pupils.

MONTANA

Anaconda.—A large audience enjoyed the concert given by the Soldiers' Memorial band of the Anaconda High School at the Junior High School Auditorium. During the program awards from the Kiwanis Club were presented to members of last year's band, which won first place at the State Interscholastic Music Meet.

NEW JERSEY

Newark.—The newly organized Musical Club at the Essex County Vocational School for Boys in Irvington held its first rehearsal under the leadership of its adviser, Fred J. Fischer. The membership at present consists of eleven boys who have selected the following officers: Frank Rose, president; Frank Straka, vice-president, and Edward Nolan, secretary. New applicants are being received daily and the organization promises to be one of the most lively of these organized lately by the student council.

NEW YORK

Fair Haven.—Mr. and Mrs. E. D. Evans furnished a banquet at Maplewood Inn, recently, under the auspices of the music department of the Fair Haven High School. Russell Carter, state supervisor of music of the Department of Education at Albany, was the guest speaker. Other guests were Daniel Waggoner, assistant supervisor of music at Fulton, and a number of music pupils of Robert Monaghan from Wolcott. Mr. Monaghan acted as toastmaster and called on Mr. Waggoner, Mr. Carter and Mr. Decker for speeches. Mr. Monaghan gave an interesting talk on his trip to Chicago to attend the National Music Supervisors' Conference. Music was furnished during the dinner, with Mary Maynard at the piano, Mr. Carter playing one selection and Mr. Waggoner directing one. Solos were rendered by two music pupils from Wolcott, Judith Van Speybroeck and Robert Monaghan.

New York City.—The Fordham University Glee Club, of which Frederic Joslyn is conductor, gave its annual Town Hall concert, singing numbers by Forsyth, Haller, Buzzi-Peccia, Liszt, MacDowell, Hadley, Guonod, Robertson, Bartholemew, Smith, Palmgren and Sullivan, and Fordham songs by Breslin, Joslyn, and Coveney. Phillip H. Hollenbach was a vocal soloist, and James

F. McGrath, violinist, played numbers by Brahms and Pabst.

Niagara Falls.—Many school bands and orchestras from Western New York participated in the second annual Niagara Frontier Music meet. The affair, held under the auspices of the Associated Music Clubs of this city, was opened April 10, with a program presented by the glee and choral clubs and the orchestras of North, South and Central Junior High Schools and the combined seventh and eighth grades of the La Salle section schools. The groups winning best marks represented the Falls schools in the concert given April 11. Committee head; who looked after arrangements for the meet were: Marjorie Abendschein, lodging; Jean Bowerman, publicity; Frances Whittaker, entertainment; Dorothy Davies, reception; Violet Lane, supper; Ernest Willis, house; Rilda Courtwright, program.

NORTH CAROLINA

Louisburg.—In the elimination contest of the Capital District of North Carolina, held in Raleigh by the Federation of Music Clubs, Annie Lee Cutchin won first place and Burnadette Woodlief second, Class E, in the Junior Piano division. These girls are pupils of Harriet May Crenshaw, head of the piano department of Louisburg College. This is the second year Miss Crenshaw's pupils have won. Miss Cutchin played in the State Contest on April 26.

NORTH DAKOTA

Heaton.—A large group of students took part in a music contest at the school here and the winners attended the Wells county contest at Fesenden, April 17. Winners in the beginners' group were Foy Heinmiller and Kathleen Blauer; intermediate group, Harold Stratemeyer, Lois Wedman, Margaret Thurston, Dorsey Blauer, Gladys Leiske and Ruby Holt.

SOUTH CAROLINA

Spartanburg.—The seventh annual Southern Choir and Choral Competition, Frederick W. Wodell, director, was held in Converse College Auditorium, on April 12.

The Spartanburg Music Festival will be held on Tuesday and Wednesday, May 13 and 14. There will be four concerts, a children's chorus, men's chorus, and a mixed voice chorus, and eminent operatic and concert soloists; also a symphony orchestra.

TENNESSEE

Chattanooga.—The orchestras of all county high schools co-operated with musical organizations of Chattanooga in a joint musical program at the Memorial Auditorium, May 4, inaugurating Music Week. Orchestras and bands are maintained in the high schools at Ooltewah, Birchwood, Tynes, Soddy, Daisy, Hixson, Sale Creek and Central High.

TEXAS

Houston.—The Harmonica Band of Sidney Lanier Junior High School played at the spring music festival staged at City Auditorium. The band had been rehearsing for some time for this event.

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NEW YORK CONCERTS

MAY 5

Martin Conrad

Martin Conrad, baritone, gave a recital at the New York University, department of music, Washington Square, in the afternoon.

Mr. Conrad is a young German, or German-American, who is devoting his entire energies to the propagation and popularization of the songs of the great Lieder composer Hugo Wolf.

On this occasion only an hour was allotted to the program, which included some explanatory announcements by a gentleman whose name is not apparently to be found on the program. These introductory remarks were intended as explanatory of the text for those who could not understand the German.

There were three groups of songs, eleven songs in all, taken from the Moerike Lieder, among them some of the most famous that Wolf ever composed, such as In der Frühe, Der Gaertner, Storchensbotschaft and the Tambour.

The impression made by Mr. Conrad's singing of these songs was excellent. He was accompanied by Harrison Potter, whose understanding of the exigencies of the music did not seem to be at all times complete, which is hardly to be expected, for Wolf interpretation is a matter of long study and thought. However, the general impression of the ensemble was good. Mr. Conrad knows exactly what he is about, sings well, with a pleasing voice and clear enunciation. He brought out satisfyingly the intent of the composer, who wrote what might almost be called miniature symphonic poems to his texts.

The songs, as need scarcely be said, are all either strikingly beautiful or strikingly expressive, sometimes both, in fact, generally both. Mr. Conrad was wise enough never to over-emphasize the vocal part, giving the piano part, which is never merely an accompaniment, full opportunity to be heard and appreciated.

This enterprising young singer is to be congratulated upon his efforts to popularize Wolf, and may he succeed!

Oratorio Society

A temperature of 80 or thereabouts, at the close of the hottest day thus far A.D. 1930, was not enough to impair the enthusiasm of the three of four thousand Bach-conscious members of the community who crowded into Carnegie Hall on Monday evening to hear the B minor Mass that the Protestant Bach presented to a Catholic monarch, Augustus III, Elector of Saxony and King of Poland. It is late in the day to delve into the origins, Catholic or Protestant, of this incomparable work, or for that matter to analyze, with the enthusiasm of discovery, its manifold virtues. Suffice to say that Bach succeeded eloquently in expressing musically the depth of feeling, the sincerity of those possessed of genuine faith, the intense will of humanity to communicate with God.

For this performance the Oratorio Society had combined forces with the Bach Cantata Club, and the direction was again in the workmanlike hands of the indefatigable Albert Stoessel. Mr. Stoessel and his singers and instrumentalists distinguished themselves in the performance of this great work, yielding uncommon pleasure, with moments of poignant beauty and overwhelming power. A word of special praise is due the soloists for the commendable way in which they performed their taxing roles. They were Mildred Faas, soprano for many years at the Bach Festivals in Bethlehem; Merle Alcock, contralto; Arthur Kraft, tenor, and Norman Joliffe, bass. The huge audience gave frequent evidence of its enjoyment, recalling the principals again and again at the conclusion of the concert.

Antonietta Stabile

That Antonietta Stabile has a large following in New York interested in her opera characterizations was again demonstrated on Monday evening when, despite the heat, Aeolian Hall was filled to overflowing for her third recital within recent months. This time she was heard in characterizations of Madame Butterfly.

In accordance with her usual custom, Miss Stabile told something of the plot of this most familiar of Japanese tragedies, introduced her characters, and then proceeded to impersonate them. During the course of the evening she gave vital portrayals of such diversified characters as Madame Butterfly, Pinkerton, Sharpless, Suzuki, Goro, Bonze and Yamadori. Dramatic intensity and a fine sense of humor are but two of the assets that helped to make Miss Stabile's characterizations interesting and convincing.

Assisting the recitalist were Molly Snyder, soprano, and Lucian Rutman, tenor. Miss Snyder was heard in two arias from Butter-tizky. Miss Stockwell proved herself a

vedremo—and she and Mr. Rutman sang the well known duet from the same opera. Both artists were recalled many times in appreciation of the fine artistry they displayed.

Grete Kahlert played a prelude to introduce Miss Stabile in each act, and also was an efficient accompanist for the soloists.

MAY 6

Goldmark Composition Pupils Heard

Three talented young composers, who hold fellowships in composition at the Juilliard Graduate School, where their work has been under the direction of Rubin Goldmark, performed some of their works on Tuesday evening, at Town Hall.

Three of the five numbers on the program were by Vittorio Giannini, violinist, whose works have been heard here before and who seemed on this occasion to be the most prolific of the three. His violin and piano sonata was well received, Frances Hall, pianist, sharing in the honors of its performance. The work revealed a decided talent, an impression that was deepened by the hearing of his Madrigal for four voices (supplied by Beatrice Hegt, Inga Hill, Clyde Dengler and Evan Evans) to string ensemble accompaniment, as well as his string quartet which closed the program. Mr. Giannini, the brother of Dusolina Giannini, was cordially received.

Antonio Lora's sonata for piano and violin proved a masterpiece and was thoroughly appreciated by the audience. Helen Berlin contributed the violin part creditably. Paul Nordoff's piano variations proved exceptionally well written and were admirably performed by the composer.

The evening was much enjoyed by the large audience, the work of the three contributors reflecting due credit upon the solid foundation given them by Mr. Goldmark. Their compositions were dignified, worthy of serious consideration, and of sufficient originality to make them refreshing and interesting.

MAY 7

Woodruff Jubilee Concert

Six glee clubs, with a combined membership of 700 singers, gathered at Carnegie Hall in the evening to pay tribute to Dr. Arthur D. Woodruff, who is in his fiftieth consecutive year as a choral conductor. The clubs which participated were the Orange Musical Art Society, the Lyric Club of Newark, the Women's Choral Society of New Jersey, the Englewood Musical Art Society, the University Glee Club of New York and the Orpheus Club of Philadelphia. The soloists were Irene Williams, soprano; Reinald Werrenrath, baritone, and Alfred O'Shea, tenor. With the exception of two numbers the entire program was American, including numbers by Woodman, Taylor, Andrews, Speaks, Bawden, Head, Carew, Parker, Le Febvre and one by Dr. Woodruff himself.

Junior Concert at Mannes School

Thirty violinists and pianists, ranging in age from five years to fourteen, participated in a special concert at the David Mannes Music School on May 7. Two five-year old violinists, one of them accompanied at the piano by a six-year old, and several piano soloists of the same age, were heard at this concert, an annual event of unusual interest. Although the Mannes School is best known for its work with older students, the teaching of children from four years of age upward has an important place, with a specially selected faculty.

Other school concerts announced for May, the closing month of the season, include four piano recitals to be given by advanced and graduating students, pupils of Howard Brockway, Warren Case, Marion Cassell, and Janet Ramsay. These will be given the last week of the month.

A program of original compositions by pupils of Leopold Mannes will be heard on May 19, including two movements from a string quartet, a suite for piano and violin, a five-part motet, three-voice madrigal, and a choral prelude for string orchestra. Among the works to be given are those of composition students who won three scholarships offered at the beginning of the year.

MAY 8

Women's Philharmonic Concert

Patti Hightower, pianist, and Jean Stockwell, violinist, were heard at this season's last concert of the Women's Philharmonic Society, Leila Cannes, president, at Steinway Hall. Miss Hightower played in masterly manner, showing beautiful tone color and a fine sense of rhythm, numbers by Grieg, Mendelssohn, Debussy and Lesche-

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tizky. Miss Stockwell proved herself a veritable artist in her playing of pieces by Wieniawski, Kreisler and Randegger; both won rounds of applause and Clara Korn proved a delightful accompanist.

Baroness Katharine von Klenner was guest of honor and made a short address. Maud Reiff, hostess, also Clara Korn, Mabel Robeson, Elizabeth Topping and Anne Christian acted as the reception committee and did their part in making the affair a success. Kate J. Roberts is chairman of press.

MAY 9

College of New Rochelle Glee Club

At Town Hall, in the evening, the women's glee club of the College of New Rochelle, P. Oscar Miller conductor, gave a concert for the benefit of the college building fund. On the program was Nevin's The Land of Heart's Desire, arranged for female voice and baritone solo by Deems Taylor. Edwin Orlando Swain was the soloist. Other numbers were by Palestrina, Fletcher, Strickland, Dunn, Leroux and Adams. There were also vocal solos by Virginia Ann Smith and Virginia Gilmartin, and piano solos by Gioconda Lazzari. The audience was very appreciative of the well-performed program.

College of Music Students' Concert

Eight items, divided among piano, voice and violin numbers, with string quartet, made up a very fine concert given by pupils of the New York College of Music, Hein and Fraemcke, directors, at Grand Central Palace, New York, on May 9. A capacity audience listened to and applauded the following.

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lowing young performers: Helen Carouso, Isabella B. Hoffmann, Ernest Laski, Tessie Rutkowitz (who played three piano pieces of her own composition), Dorothy Cashen, Marshall Moss, Jeanne Genet, and the string quartet (Gloria and Roslind Palmer, William Kindsgrab and Marguerite Buttleman.) The Junior Class concert will take place May 23, and the annual commencement will be held on June 20 at Town Hall.

MAY 10

Renee Schieber

Singing in three languages, in a light but carrying soprano voice, Renee Schieber was heard by a good sized audience at Chalf Concert hall. She showed excellent schooling, confidence and sweet high tones at the outset; pretty effects in Mozart's Violet, joyousness in that composer's Alleluia, with a brilliant high C at the close, were noted. Of the group sung in French, two difficult Liszt songs deserve mention, for they were very well done; they were O, quand je dors, and Comment disaient-ils? German Lieder included songs by Strauss and Franz, and the program ended with five songs by the Americans Woodman, Quilter, Scott, Shaw and Braine.

Concord, N. H., to Have Community Concert Series

According to present indications, Concord, N. H., will have a Community Concert Series next season. Officers already chosen include: president, Edward K. Woodworth; vice presidents, Mrs. Arthur Morrill and Herbert W. Rainie; secretary, Ray E. Crowell; and treasurer, Burns P. Hodgman. The board of directors includes Mrs. S. C. Morrill, Mrs. Ruth May, Mrs. Joseph M. Lucier, Mrs. Gilbert Hawtrey, Mrs. J. J. Fallon and Miss Edith G. Haines. Mrs. Charles H. Dolloff will serve as chairman of this board.

The new association will follow the plan of the Community Concerts corporation, a New York group of concert managers, and as outlined by their representative, May Johnson, the plan eliminates all underwriting, all guarantees and all danger of deficits by creating a concert audience in advance of the engagement of the artists and controlling all expenses by a fixed budget.

The drive for membership was planned for May 6, when Sigmund Spaeth, managing director of the concert corporation, visited the city.

Roxy's Show Held Over

The Gershwin-Paul Whiteman bill of last week at Roxy's has been held over for the second week.

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Music Notes from Coast to Coast

Cincinnati, Ohio. The Orpheus Club of Cincinnati closed its season with two concerts, one at Emery Auditorium and the second (a repetition) at the Cincinnati Club. Prouver Symons was the director, and the accompanist was Charles J. Young. The program presented was not of a serious nature, rather one to please an audience not disposed to criticize. The numbers included an arrangement of Schubert's Serenade, Buck's Spring is Come, the Entrance and March of the Peers from Iolanthe, Ho, Jolly Jenkin, De Koven's Owl and the Pussy Cat and Ingle's Knocked 'Em in the Old Kent Road. Marie Montana, the soloist with the club, justified her former claim to popularity in Cincinnati, her voice and manner delighting her audience as usual. R. C. E.

Montclair, N. J. The Women's Community Chorus, Fay Simmons Davis, director, presented a Springtime Concert during Music Week, at the Montclair High School. Assisting on the program were Grace Bender, Martha Mahlenbrock, pianist, The Montclair String Quartet, The Men's Community Chorus, and the Teachers' Glee Club. The musical selections presented on this program represented numbers requested by many of the associate members of the Women's Chorus and included songs of spring, love songs and songs of home and the church. L.

Pittsburgh, Pa. Kirke Davis, violinist and instructor of Scottsdale, Pa., appeared there in recital, playing Corelli's La Folia, the A Minor concerto of Vivaldi, and two groups of pieces by Zimbalist, Matthewson, Kela Bela, Lewando and Hubay. He was accompanied by his teacher, Ralph Lewando.

A feature of T. Carl Whitmer's Dramamount Singers' recent concert was the presentation by Alta Schultz, local contralto, of three solos: one an old Hungarian peasant's song (without words) by Imre Weisshaus, which received its first Pittsburgh performance, and two songs by Mr. Whitmer. The audience acclaimed the soloist and compositions.

The Y. M. and W. H. A. Musical Society presented the Breeskin Ensemble in a concert at the Kaufmann Auditorium. Earl Truxell, pianist, and Elias Breeskin, violinist, played the Cesar Franck A major Sonata, and the Ensemble performed Wolf-Ferrari's Sinfonietta, one of the finest contributions to chamber music literature. In the ensemble were Breeskin, first violin and director; Frank Apter, second violin; Albert Dauberger, viola; Fred Goerner, cello; Luigi Giobbe, contrabass; John Fiedler, flute; Domenico Caputo, clarinet; E. A. Foster, oboe; Carl Nusser, bassoon; William Hennig, French horn, and Homer Ochsenhirt, piano.

The Pittsburgh Male Chorus, with the versatile Harvey Gaul at the helm, joined hands with the Tuesday Musical Club Choral, whose musical destinies are directed by Charles N. Boyd, in their final concert of the season before a large and interested audience. The first part of the program was devoted to the works of Pittsburgh composers, which included Marianne Genet's well written Blow, Bugle, Blow, with Alvin Little, soloist; Gaul's impressionistic Daughters of Time, with Dr. Russell Kirke, soloist; The Georgian Boat Song, written for the chorus by the late Adolph M. Foerster, with a foursome of solos by Messrs. Malone, Nafziger, Kile and White, and the highlight of the evening, Harvey Gaul's cantata, A Thracian Holiday (words by Claire Richardson, which is one of the many nom de plumes of the irrepressible Harvey). Here is a work for women's voices that is replete with both solo and part writing of exceptional merit. It is interesting in idiom and treatment throughout. The solos were well projected by Elen Campbell, soprano, and C. Warren Kinder, tenor. Victor Herbert's perennial Italian Street Song, with Dora Brant Moorehead, as the lead, was given a vigorous rendition, with the Bach-Gounod Ave Maria as encore. The remainder of the program, which was directed by Charles N. Boyd, consisted of works by Dargomyzhsky, Wagner, and arrangements by Deems Taylor and Arthur Ryder.

Henry Wolk, violinist, accompanied by Pearl Miller Friedman, appeared in recital at the Steckel Music School before a large gathering. The players were accorded enthusiastic applause. Mr. Wolk, who is a pupil of Ralph Lewando, is head of the violin department of the Steckel School and is successful both in the pedagogical and recital field. The program included Bruch's G minor Concerto, the Beethoven sonata in D major, and pieces by Dvorak, Kreisler, Milandre, Bizet, and Sarasate.

The Pittsburgh Musical Institute Orchestra gave its first concert at Carnegie Music Hall, under the direction of Charles N. Boyd, playing Weber's Freischutz Overture, Bizet's second L'Arlesienne Suite, and numbers by Borodin and Chabrier. The soloists were Marian Clark Bollinger and Frank Ken-

nedy, who played Mozart's concerto in F major for two pianos, and Martha Bailey Walton who contributed the scene and aria, Wie Nahte mir der Schlummer, by Weber. R. L.

Portland, Ore. Concluding its twenty-second season, the Apollo Club (fifty male voices), Emery W. Hobson, director, sang with great success in the Shrine Auditorium, Masonic Temple. In short, it was an evening of musical sunshine.

The Portland Junior Symphony Orchestra (100 juveniles), Jacques Gerschkovitch, conductor, at the final concert of its sixth season, played a difficult program and scored a genuine triumph. Eugene Linden, student conductor, directed one number. Mrs. Artie Mason Carter, founder of the Hollywood Bowl concerts, addressed the large audience, praising Conductor Gerschkovitch and his young musicians. The orchestra has a complete instrumentation. J. R. O.

San Antonio, Tex. Dubois' Seven Last Words, Walter Dunham, conductor, was given its fourth annual presentation in the Municipal Auditorium on Good Friday, through the generosity of an anonymous donor, as a gift to the city. Two performances were necessary, as usual, to accommodate the vast audience. The soloists were Jeanette Vreeland, soprano; Paul Althouse, tenor; and Alexander Kisselburg, baritone. Mr. Kisselburg also sang in the first presentation four years ago. The introduction for soprano displayed Miss Vreeland's beautiful quality of tone and fine artistic feeling, and the fine impression made deepened, as the work progressed. Mr. Althouse's resonant, vibrant voice was heard to splendid advantage in both solo and duets, and marvelous dramatic heights were reached, in the solo preceding the orchestral interlude, which was splendidly played. Mr. Kisselburg's rich, full quality was heard to fine advantage in his first solo, and a marvelous and soulful interpretation was given in the Fourth Word. The duets were also beautifully sung, and the parts accompanied by chorus were excellently given. The chorus of three hundred voices was well-balanced, the shadings fine, and the attacks and releases crisp. The orchestra of sixty did fine work under the most capable leadership of Mr. Dunham. Estelle Jones was at the organ for the closing, Christ, We Do All Adore Thee. An impressive sight was the lighted cross which rose from the background and shone over the darkened house. Clarence Magee, David L. Ormesher and Otto Hilgers directed preparatory rehearsals, and soloists for the final rehearsals included Betty Longaker Wilson, soprano; Charles Stone, Eric Harker and William Irby, tenors; and Warren Hull and Cuthbert Bullitt, baritones. S. W.

Seattle, Wash. Rounding out a very active season in which many artists have appeared, Giovanni Martinelli was presented in a concert at Meany Hall by the Women's Federation of the U. of W.

The Broadway High School A Capella Choir has been one of the outstanding organizations to merit attention recently. Under the direction of Elmar Lindholm, 100 voices of High School students have presented programs receiving attention and comment from all over the Northwest.

Francis J. Armstrong, violinist, presented his very talented pupil, Elizabeth Rydner, in recital, featuring the Godard violin concerto, op. 35. Miss Rydner plays with exceptional skill, and has won first place in two recent competitions. She was gold and silver medalist at the Victoria music festival, and gold medalist at the Seattle-King County meet as well. Sylvia Chilberg, pianist, was the assisting artist, and Dorothy Brown was the accompanist.

Marjorie Manthe, pianist, from the class of Walter Sundsten, was heard in an interesting program recently, and revealed herself as a serious and well guided student.

Clara Moyer Hartle and Marjorie Anderson brought their series of opera recitals to a conclusion with the presentation of Johnny Strikes Up, the jazz opera sensation.

Bernard Wagness, of Tacoma, has been conducting a series of successful practical lectures, featuring the principles and materials of John Thompson.

Mildred Barron and Marion Meaker were recently heard in a two-piano recital in which the Arensky Suite in Canon form was the outstanding presentation. J. H.

St. Paul, Minn. The Schubert Club of St. Paul, one of the Northwest's outstanding music clubs, has just completed its forty-seventh successful season. At the election of officers, held on April 16 in connection with the luncheon and annual meet-

ing at the Minnesota Club, Mrs. Charles A. Guyer was chosen president to succeed Mrs. Warren S. Briggs, who has served the club for twenty-five years in that capacity. Other officers elected are: Mrs. C. E. Furness, first vice-president; Mrs. W. A. Dorsey, second vice-president; Mrs. J. W. Chamberlain, third vice-president; Mrs. H. W. Allstrom, recording secretary; Mrs. F. O. Willins, assistant recording secretary; Dorothy Holmes, corresponding secretary; Mrs. Edward Schousasit, assistant corresponding secretary; Mrs. L. C. Jefferson, treasurer; Jessica De Wolf, librarian; Jessie Young, assistant librarian; and the following directors: Harriett Allen, Mesdames John C. Acheson, John de Q. Briggs, Benjamin Gorham, H. L. Mundy and K. H. Washburn. W.

Worcester, Mass. The tenth anniversary concert of the Mendelssohn Glee Club was given in Mechanics Hall, April 29, under the leadership of J. Fritz Hartz. The singers were assisted by Alice Erickson, violinist; Yvonne DesRosiers, soprano; Malcolm Midgley, tenor; and Arvid Anderson and Albert Erickson, accompanists. M.

Sailings

ANTONIO LORA

Antonio Lora, well known pianist-composer, will sail on the Conte Grande on May 24 to spend four months in Europe. Mr. Lora plans to go directly to Italy to visit his birthplace there, following which he will make a short tour of his native land. He will then go to France, England and possibly Germany. While abroad Mr. Lora expects to devote considerable time to composing. His sonata for piano and violin was performed on May 6 at the Town Hall at the concert given by the Juilliard School. During the past season Mr. Lora has been active in New York teaching at his private studios and also as assistant to Rubin Goldmark. He teaches piano, theory and composition.

ROSA PONSELLE

Rosa Ponselle, prima donna soprano of the Metropolitan Opera Company, sailed for Europe on May 9, on the S.S. Olympic. She will go direct to London for her second operatic season at Covent Garden. In addition to singing some of her already famous roles, she will sing the role of Violetta in Traviata for the first time.

ANNA EARNSHAW

Anna Earnshaw sailed for Italy last week on the S.S. Biancamano. She will go to Milan for some work with Tanara, after which she will visit Baden-Baden for coaching with Paul Reimhens. The soprano returns to New York early in the fall for a busy season.

CLAUDE WARFORD

On a six weeks' vacation, Claude Warford left on the S.S. Tuscania, May 15, making the England-Norway-Sweden-Denmark tour, expecting to arrive at Berlin in time for the opera festival. Willard Sektberg and Benjamin King, well known as pianists and coaches, are with him. Following the Berlin visit he will go direct to Paris for his summer school of voice.

MR. AND MRS. HAMMER

Mr. and Mrs. William C. Hammer, general manager and director respectively, of the Philadelphia Grand Opera Company, sailed for Europe on the Ile de France, on May 15. The itinerary of Mr. and Mrs. Hammer will include Paris, Berlin, Cologne, Dresden, Munich, Vienna, Warsaw, Rome, Milan, Brussels and several other European music centers. Arrangements for auditions have been made in all of the cities mentioned and it is quite likely that several important foreign artists will be added to the roster of singers who will appear with the Philadelphia Grand Opera Company during the forthcoming season. Mr. and Mrs. Hammer also will confer with scenic artists and theater architects regarding new scenery and lighting effects for next season's productions.

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Baklanoff Attributes Success to Teacher

Word has been received by Dr. Daniel Sullivan, New York voice teacher, of the extremely successful European season of the eminent Russian baritone, Georges Baklanoff, who for many years has studied with Dr. Sullivan both in this country and abroad. Mr. Baklanoff, among his many appearances,



GEORGES BAKLANOFF

The inscription on the above picture reads: "To my great teacher Sullivan. G. Baklanoff."

sang for the first time the role of the Don in Mozart's Don Giovanni at Barcelona. Last December Mr. Baklanoff's impressive performance, both vocally and histrionically, as Boris in Boris Godounoff in Philadelphia, under the direction of Leopold Stokowski, elicited not only enthusiastic comment from the press, but also the statement in a letter written to him by Mr. Stokowski that he had no words to express his opinion of his extraordinary art. That Mr. Baklanoff is equally at home in the concert field is evidenced by the following quotation from Eugene Stinson of the Chicago Daily Journal, after a recent appearance:

"Georges Baklanoff, the hero of many a matinee heart at the Chicago Opera performances at the Auditorium, is as distinctive, shrewd and successful an artist in the singing of songs as he is in the lyric portrayal of character. The authority evident in his repeal of several of the fundamentals of fine singing as generally observed, was apparent also in the magnificent sweep of his treatment of a short but engrossing list of songs. Within a huge range of effects he was like a giant who finds everything easily at hand. The satisfaction Baklanoff finds in a concert appearance seems to be that of a man who can tell the truth about anything upon which he is questioned."

Trumbull Scores in Second Radio Appearance

Florence Trumbull, American pianist, played for the second time over station WGN on April 18. Reviewing her appearance, Elmer Douglas, of the Chicago Tribune, stated in his column: "A classical piano recital was given by Florence Trumbull. Most of her numbers were by Beethoven, Chopin and Liszt. The Chopin Etude in C minor, unfamiliar, I believe, in radio, proved to be a very interesting, out of the ordinary piece. Miss Trumbull played beautifully last evening, the phrasing and dynamic stresses being brought out with telling effect."

Since her appearance over the radio, Florence Trumbull has received many letters of congratulations from friends and admirers all over the country. She will, of course, devote most of her time next season, as heretofore, to concertizing.

Concert Appearances of Boyle Students

At the recent concert of the Main Line Symphony Orchestra in the Merion High School, Ardmore, Pa., Mary Carrol Rolin, student of George Boyle, scored a great success as soloist with the orchestra in MacDowell's piano concerto in D minor.

On the same evening another pupil of Mr. Boyle, Ursula Curd, was heard in a brilliant piano recital at the Elks' Auditorium in Philadelphia. Her program was devoted to compositions by Mendelssohn, Cesar Franck and Chopin.

Both Mrs. Curd and Miss Rolin have been studying for some time at the Boyle Piano Studios in Philadelphia.

Marian Anderson Pleases Easton

Marian Anderson's recital in Easton, Pa., on April 8, under the auspices of the Union

A. M. E. Church, was her first appearance in that city, but it was one that will long be remembered by her listeners. The critic of the Easton Express declared that this young colored contralto has a voice of tremendous proportions, wide range and rich quality. "Natural beauty has not been spoiled by too much technic," he elucidated. "She has no mannerisms either of voice or conduct. She manages her voice skillfully. She sings easily, and her interpretations were intelligent and artistic." The spirituals, according to this critic, were especially interesting, the utter simplicity, dignity and rich depth of feeling with which she sang them making them tremendously effective and very stirring.

Marion Kingsbury-Cerati Teaching in New York

"There is, perhaps, no woman in New York better fitted to give instruction in all branches of the dramatic and operatic art," says Dr. Daniel Sullivan of Marion Kingsbury-Cerati. Dr. Sullivan was the teacher of such eminent artists as Alice Nielson, Georges Baklanoff and Lydia Lipkowska, as well as of Mme. Cerati herself. William Wade Hinshaw, prominent opera comique producer and at one time a teacher of Mme. Cerati, writes: "She has had long experience on the stage as a singer of grand opera and is exceptionally well qualified to give expert instruction in all branches of operatic art. Any who are fortunate enough to receive instruction under her tutelage will receive great benefit, both histrionically and vocally."

After a long and illustrious career as a grand opera singer, during which she sang leading mezzo soprano roles in the foremost opera houses of Europe and also appeared at the Metropolitan Opera House in New York, Mme. Kingsbury-Cerati has settled in New York City, where she is busy teaching at her studio. Besides voice, stage technic, diction and opera and concert repertoire, she is paying special attention to the technic of



MARION KINGSBURY-CERATI
as Carmen

the Radio and the Talking Film. Among the artists who have studied with Mme. Cerati are Beryl Bonner Myers, Mary Fry and Karl Wenkhaus.

Mme. Cerati's standing as an operatic artist is indicated by the following: (Bochumer Anzeiger): "Marion Kingsbury, that splendid artist from our city theater, had a real triumph. Her voice is of noble quality in the lower tones and unusually melodious in the high register. Her diction is pure and distinct. She takes her climaxes grandly and surprises with her faultless interpretation."

Berliner Morgenpost: "In yesterday's performance of Die Walküre, Marion Kingsbury, a talented young American who has sung several seasons on the German stage, made her Berlin debut in the role of Fricka. The young singer had a difficult task opposite such a vocal and physical giant as William Wade Hinshaw. Her success was therefore all the more pronounced. One had the comfortable feeling that there was always, more in reserve of her beautiful voice."

New York Daily Mail: "Her voice is clear, at times positively sparkling, and always of dramatic quality." Lack of space forbids the appendings of innumerable press appreciations of like tenor. In addition to her teaching activities Mme. Cerati has been appearing over the radio in dramatic readings. In the near future she will appear over station WEVD with Norman Allen in the Taming of the Shrew.

Curci Play Well Received in Havana

According to a cable from Havana, Cuba, received by Gennaro M. Curci, his play, "Barbara, had an extraordinary triumph, with Mimi Aguglia and cast acting brilliantly. Public, critics and manager were all enthusiastic. Predict many performances."

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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EXPRESSIONS

Putting the Associations to Work in Combatting the Damaging and Uninformed Publicity Now Being Circulated About the Piano and the Piano Industry—An Example of Effective Association Work as Seen in the United Typothetae of America—Piano Men Their Own Worst Enemies

It does seem that many responsibilities, or complaints they probably should be called, to eliminate evils in the piano business, are sent in to the Rambler when they should be sent into those who are hired to eliminate such evils. Anyone reading what the Rambler provides for in this issue of the MUSICAL COURIER can readily understand what is meant by these remarks.

Daily papers of this country have, since the changes that have come into the commercial world, made many "wise cracks" as to the weak condition of the piano, and there have been remarks made that the piano is dead. This is evidenced in what the Rambler comments on in his department through three statements taken from daily papers of this country that are rather amusing, all things considered.

That such things do damage to the piano does not occur to the present writer. The piano men themselves are responsible for the references to the piano as a departed entity, but evidence now points to a reconstruction of the piano business in a way that will bring about the elimination of many of the false representations that have been made as to what a great industry piano manufacturing was, and also as to the great number of piano dealers engaged in selling the products of the piano plants.

Why Not Organized Protest?

The one thought comes to the present writer as he looks over what the Rambler has in his department this week, a query standing out in relief as to what the association idea has done to prevent the broadcasting through the daily papers of the demise of the piano, and these articles, especially the one from Washington, seemingly a funeral address at the grave of the piano. The article in itself is to the piano man who knows his piano an absurd gathering of statements that have no truth in them and must have been gathered by a free lance from some piano man in Washington.

There has been no attempt to form a trust in the piano business for twenty-five years when one big effort was made and fell through from the fact that the reports submitted to the trust committee did not prove satisfactory to the bringing together of a large number of piano manufacturers in those days. The statements as to woods as the Rambler refers to, is absurd, for no piano factory within the knowledge of the Rambler has ever been built up in a forest in order to get near to production of lumber.

The "Forest" Fallacy

Probably there are two instances wherein factories have been established in order to be within the reach of lumber, the outstanding one not being a piano manufacturer, but one supplying the real "guts" of the piano in the action. Wessell, Nickel & Gross have bought thousands of acres of forest lands in northern Vermont in order to obtain the maple that their great experience had brought them to an understanding of the wonderful qualities of this Vermont maple. Covering this immense quantity of land running into thousands of acres, there was put into use rough saw-mills, and then at one center the selecting, the sorting out of the lumber, sawing that into shapes for use in the great plant in New York City. This, of course, could not be understood by the hack writer in Washington, and that question as to lumber is as useless an article for information, yet misleading, as has been printed for many a day.

While these appeals for relief come to the Ram-

bler, the outstanding consideration regarding those appeals is what the association idea has accomplished during these past two or three years in the protecting the piano from just such assaults.

The Associations' Responsibility

The writer knows nothing about the inner workings of the associations that are within the boundaries of piano production and selling, for he has not found any seeming effort made by those employed to do good for the piano trade to make a campaign in this direction. Thousands and thousands of dollars have been spent in the attempt to bring about reliefs in the piano world, but if there are any, they certainly do not exist at this time so far as the present writer is able to glean. Neither, in the history of the piano association idea, has there been a time that presented as many opportunities for doing good as the past two or three years. Expensive men have been employed and drawn salaries far above that made by but the very few in the piano business, and this applies to the employers as well as to the employees. There are not many piano manufacturers today that can say that they have not used red ink during the past two or three years.

Now, what is being said here does not go out to the people generally, but is read by piano men and musicians who know the piano. Therefore the question presents, has there been any effort made in any direction by one of these high priced men employed by the piano trade and industry to do good for the trade, to kill such articles as are reprinted in the Rambler department this week?

The U. T. A. Meeting

There does not seem to have been any propaganda in the shape of personal contact from any official who is employed in the carrying on of the association idea. The present writer attended recently the mid-year meeting of the executive committee of the United Typothetae of America. These meetings were held in Cincinnati by the executives of the organization, which has been designated by the Harvard department that has to do with industrials, etc., as the leading organization of its kind in the commercial world. What struck the writer, however, and that right between the eyes, was the report of an official of the U. T. A. who had visited the first quarter of this year of 1930 thirty-one cities, and in his report he gave the actual conditions existing in the printing industry and called by name the printing plants and those who were eligible to become members of the United Typothetae of America and at the same time gave the history of those who were not. There was a mass of information for the printers of this country belonging to the U. T. A. that was amazing to one who was not familiar with the workings of that association. Every word of this report was interesting.

If the piano industry had had such a man as that working for the preservation of the association idea, we would have a different story to tell than is now being told by the daily newspapers of this country. We hear no complaints from the printing industry, but we do hear complaints from the piano industry. One is just as necessary to the carrying on of our lives during these days as the other. Why do not the "astute" piano men of this country wake up and form an organization that will do good instead of being carried on as it is for these past many years? Then there would be some good come from the expenditure of vast sums of money.

Getting Results

Naturally the question will be asked, "Why agitate this?" or, another may say, "Your paper is doing just as much damage as are the daily papers in reprinting these stories." Both may be true. It is the belief, however, of the one writing these words that the association idea is not giving a return for the overhead existing. It is not believed that with an organization located in New York City and no personal contact arranged for by a man who knows the business and can hand in a return quarterly report such as was presented to the United Typothetae of America that any good will come from further efforts.

Piano men need every dollar they have got to support themselves. What is printed in this paper goes to the piano men of this country and to the musicians of the world. What piano men know about pianos should be taught to the musicians, who should be brought into contact with the piano dealers on a ground of mutual advancement.

While these complaints can be made as to no effort being started to bring the newspapers into an understanding of what damage they are doing the piano, there is another phase that is presenting itself through the association idea, that is the raising of prices, in the face of the most damnable kind of bargain offerings appearing in the daily papers in this country that have ever beset the industry and trade.

There are a great number of pianos being sold, but they are excess stock, such as repossessions, trade-ins, and the writings off of pianos carried over from last year. It would seem as though a still hunt for this disposal of stock would bring the desired results, but it seemingly is a fact that piano men have become obsessed with the idea that the way to unload excess baggage, so to speak, is to damn the piano by making absurd offers that are not true, in fact, and yet which go without protest into the advertising that one finds in going over the daily papers of this country.

"Mis-Merchandizing"

Reference was made in last week's issue of a great sale of grand pianos in Chicago, and it was stated the price was below \$500. The real price that they are offering is \$435. Now, this may be a good proposition for the manufacturer of the instruments and the dealers that are offering them, but what is it doing to the real, high grade trade, and what is it doing to the other dealers in that same city?

If the piano is to be kept in its position as an art product, it can not be kept to its high standard through the bargain offerings that create distrust in the minds of prospective purchasers. It would seem as though the piano men themselves are determined to have a funeral with the piano as the object of the obsequies. Just why this attitude, is probably due to what one man remarked to the writer, the lack of business intelligence on the part of a great many in the piano trade.

Music can not survive without the piano, and as long as music lives, which will be eternal, the piano will form the basis of that music. The piano men themselves have brought about this seeming contempt for the instrument by complaints, fault finding, and never giving credit to the piano for what it is, and never considering the conditions that surround the commercial world. Would it not be a good thing for the piano men of this country, whenever an article such as the Rambler discusses this week appears in their home papers, to send them to the association headquarters in New York and make their complaints there? Let those who are hired to do such work take it up and appeal directly to the publishers of the papers? It may be that this is being done, but just what the results have been are seemingly unknown. If it is being done, why cover with a tub.

WILLIAM GEPPERT.

Stunt Publicity

The Will A. Watkin Company, of Dallas, Texas, can always be depended upon to utilize unique and at the same time worth while publicity methods. Here is a store that has earned and kept a reputation for always being abreast of the times, always being

Piano and Musical Instrument Section

a helpful agency for anything and everything in music. One of the latest devices used by this organization in making a bid for public attention is utilizing the "tone color test." ¶ This device, if memory serves correctly, originated in the old Mason & Hamlin factory and its original purpose was testing the musical tone concepts of the workmen. The theory back of it at that time had particular reference to the tuning and tone regulating departments. The necessity for a "musical ear," or recognition of tonal values, is very definitely of importance in this work. The Mason & Hamlin executive force felt that it would help in maintaining the tonal standards of that piano if they were assured that the workmen having so much to do with the tone were equipped with the proper faculties for that work. So much for that bit of history. ¶ The Will A. Watkin Company is presumably using that same means, or some variant of the old Mason & Hamlin ear testing device. It is sending out to the people of Dallas a general invitation to come into the store and try the test. One card sent out as a mail circular reads: "Have you a musical ear? We invite you to find out. Take the 'Color Tone Test' at our store." This test is a simple one and simply applied. It gives the range of audibility, the reaction speed to pitch changes, and even gives an indication as to the ability to hear overtones. Best of all it is something which is quite likely to make a popular appeal. The recordographs are imposing souvenirs, inasmuch as they look exceedingly important. And whether or not they are of great importance to the ordinary citizen, they certainly help in arousing interesting music generally which, after all, is the real test for "stunt" publicity of this sort.

On the Job

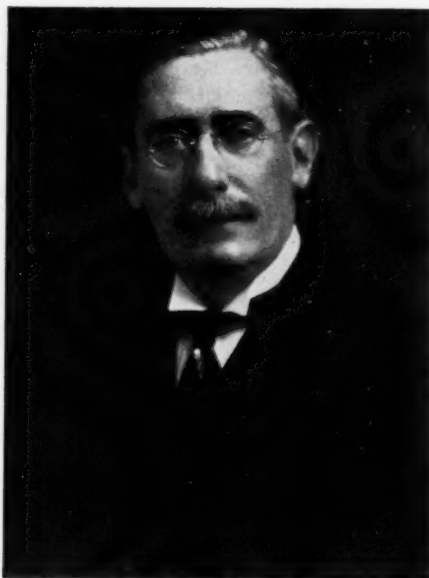
The Pacific Radio Trades Association is a young and lively organization. Proof of this is seen in a recent report on current activities by George H. Curtiss, secretary of that body. The association headquarters being in San Francisco, events in that city naturally are watched with particular care. The following briefs give some idea of what is being done for the protection of the buyer and the bettering of trade conditions. The following is taken from a recent report of the secretary: "The members of this association are watching newspaper advertisements very closely. At any time a misleading ad is brought to the attention of the secretary, action will be taken. Recently a blind ad appeared in the newspapers, advertising that any set desired would be furnished at cost. Action by the secretary resulted in the ad disappearing. The secretary is now following up another misleading advertisement which is in violation of the state code." ¶ "The employment bureau is a very active department at the present time. We have quite a list of service men and salesmen. Any dealer desiring men, please communicate with us." ¶ "The San Francisco radio retailers' committee has been quite active in formulating a new plan for the handling of service which includes the examination of service men and the advertising of the fact to the public. The new plan will guarantee the service to the public." ¶ "The advertising committee is making a survey preparatory to proposing a cooperative plan which will interest manufacturers, distributors, dealers, broadcasters and the newspapers."

It All Helps

A special drive for harmonicas, accordions and the more popular types of stringed instruments has been very successfully staged by Sherman, Clay & Co. At their San Francisco store they sold eleven piano accordions in one week. Window posters and advertising appealed to romance by stating that most of the guitars, used by the Spanish Californians in serenading their señoritas, are sold by this large music house. ¶ The sales drive for stringed instruments gained momentum as it went on, the second week being better than the first. Recitals by well-known players were given in the noon hour and an offer of a certain number of free lessons to purchasers of instruments caused a great many to sign up. Ambition to play for the radio is one cause for increased interest in light, stringed instruments and in harmonicas. Many young people will really work to acquire proficiency in playing, in hopes of learning to play well enough to pass muster on radio broadcasting programs. ¶ Now for a similar drive on piano sales!

Henry Ziegler

Henry Ziegler, the son of Doretta Steinway Ziegler, was born in New York City on October 30, 1857. He was the grandson of Henry Engelhard Steinway, founder of the House of Steinway. He attended the Mt. Pleasant Military Academy, Ossining, N. Y., and after graduation he learned the trade of cabinet making in his father's shops, the Jacob Ziegler Company, Bleeker Street, New York City. His uncle, C. F. Theodore Steinway, perceiving that he showed decided talent and ability as an independent thinker and creator, induced him to leave the cabinet works to join Steinway & Sons and become his pupil in piano construction. From 1875 up to the time of C. F. Theodore Steinway's death



THE LATE HENRY ZIEGLER

in 1889, Henry Ziegler enjoyed daily contact and instruction from that great master of the pianomaking art.

A keen judge of tonal values, inventor, experimenter and constructor, building upon C. F. Theodore Steinway's fundamental innovations, Henry Ziegler refined the tone quality through improvements in scale and resonating properties of the soundboard, patenting his numerous inventions both in the United States and abroad. His many achievements secured him a high place in the company of scientifically thinking piano constructors.

He was one of the very few men in the piano industry to envision the part which the science of electronics may be destined to contribute to the exploration of musical instruments, and he authorized the experimental work now being carried on in this field by Steinway & Sons. He was a member of the Standard Pitch Committee, appointed by the Music Industries Chamber of Commerce.

Mr. Ziegler became a director of Steinway & Sons, May 1, 1882, and vice-president in November, 1919. He had an extremely active career of 52 years of service with the House of Steinway. Beloved by all who knew him in a social or business way, his genial, democratic and kindly nature was a most marked attribute.

Mr. Ziegler was a member of the Lotos Club, New York Athletic Club, Rockaway Hunt and the Liederkranz Club.

Mr. Ziegler leaves a widow, Mrs. Albertine S. Ziegler, and a son, Frederick J. Ziegler. He lived at Woodmere, Long Island.

Pacific Coast Sunshine

A recent business survey points to the Pacific Coast as a most attractive market for the current year. It is stated that general business conditions have remained largely unaffected by the stock depression which has had more or less serious effects on the Eastern territory, and that a normal rate of increase for 1930 is only a logical expectation. Labor conditions are good, and a continuance is assured by the tremendous building and expansion programs planned by commodity manufacturers, railroads, building enterprises, livestock projects, the motion picture industry, farming and the natural resources

developments. The report, which is bolstered up by impressive statistics, summarizes conditions in part as follows: ¶ "While one can only guess at the gross output of the Pacific Coast states, it is conservative to say that it might total \$10,000,000,000 annually. We know that the aggregate ocean commerce exceeds 119,000,000 tons a year and is valued at \$5,150,000, and we still might be conservative with the statement that the taxable wealth, including cities, farms, factories, forests, minerals, merchandise railroads, cash in banks, etc., is perhaps not less than \$25,000,000,000. ¶ From these facts it is apparent that this area furnishes within itself a tremendous market for the foodstuffs it produces, and for its locally manufactured goods. It is estimated that Los Angeles alone will command, during 1930, a purchasing power of \$3,185,000,000. The remainder of the logical selling territory should double the amount. It is a known fact that hundreds of factories sell their entire outputs each year without going beyond the local market, and this statement applies in a general way to the entire Pacific Coast. ¶ The area is in part—though by no means entirely free from such economic reactions as occurred to the New York Stock Exchange, a condition which was not true even ten years ago. The advance during 1930 may not be much above the normal. But we should bear in mind that this normal is always above the yearly progress made in older communities, and also that the commercial and industrial momentum usually will be sufficient to carry the area well beyond all artificial disturbances in other localities." ¶ All of which seems to prove that sunshine is not the only cheerful influence emanating from the westernmost part of the United States. And it is not of the "moonshine" variety either, when backed by such solid figures as the bulk of this report constitutes. How can the Pacific Coast piano business lag behind with such a solid demonstration of the essential prosperity of the people in that section of the country?

American Piano Company

The Irving Trust Company has sent out an official statement as to the offer made by the reorganization committee for the purchase of the existing assets of the American Piano Company. The offer to buy holds until June 1. A court order has been issued setting May 20 as the final date for any stockholder or creditor of the company to show cause for the non-acceptance of this offer. The Irving Trust Company, receiver in equity, professes that the bid is perfectly satisfactory. This may be assumed as being practically final, and that the reorganization will be carried through as per plans previously announced. A more detailed report will be given in a later issue of the MUSICAL COURIER.

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Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

"Old Timers" in the Piano Business and Their Value Through Experience in Training Younger Men and in Shaping House Policies—Other Philosophic Thoughts as the Rambler Passes His Seventy-Sixth Birthday

One thing The Rambler has often mulled over in his mind is the reluctance of men to give their ages. We always have charged those who in the past were termed the "weaker sex" of being guilty of this reluctance. The probabilities are, however, that men are reluctant to give their ages when they pass what is termed usefulness in life, because of the mistaken idea that a man along in years is past his working days.

The Rambler himself has never had any idea that the question of the number of years he has lived had anything to do with his usefulness. Mental activity can be kept to a high pitch of resourcefulness, even though the body be weak. A man twenty-one years of age may be a strong man physically, and yet mentally may not measure up to his physical condition. Business men therefore have fallen into the habit of looking upon the old employees as "dead wood," or an overhead that does not give satisfactory returns. In truth, the old employees, even though they may be physically weak, if they possessed the brain power that made them of value, are brakes to the impulsiveness of the younger element.

The Rambler has often argued in what he has written that the old men were valuable in telling the young men without experience what not to do, even though their advice be ignored in the carrying out of what in the younger days of the old timers had proven false.

"Times Have Changed"

The oft repeated answer to all this is that "times have changed." Is it not possible for the old timers to change with the times? Do not many of the old time methods prove of value? The young and impulsive, husky rough-necks that have not had the mellowing training of years, will plunge a good profit making business into a losing business that could have been prevented had the old timers in the organization been listened to.

In conferences The Rambler has often found that the young members of an organization would "rough-hoof" it over the old timers, and the old timers, afraid of their jobs, would sit back and see a proposition put into operation that they knew would fail. Some may say in this respect that the old timer should speak up, but how is an old timer going to speak up when the younger element, "the know alls," throw aside the advice of those of experience, and, without any back-ground as to experience, will plunge into policies and methods that are detrimental to the maintaining of what we might term name value?

The Rambler's 76th

All this comes to mind as The Rambler sits down to prepare his weekly quota of copy for the paper that he has diligently worked on for the past forty years and over. This is something of a record to be proud of, and in reaching his 76th birthday he finds that there is much that is cheering in this good old world, and gives heart to one who finds there is just as much joy in life as when he started out to make his way in the world of endeavor. These years have had many dark and oppressive times, and always, with keeping himself in trim physically and taking what was good in the world and enjoying it, he arrives at his 76th birthday with a return in the way of greetings and expressions that never will be forgotten.

While The Rambler has reached his 76th birthday, it must be remembered that he has just passed his 75th year. The first birthday does not count as to the number of years, and while he reaches his 76th birthday, he has just finished his 75th year.

A Letter From B. F. Droop

This was brought to mind by a letter from his young old friend, Edward F. Droop, of Washington, D. C. Always has the writer admired the Droop brothers, Edward and

Carl. They certainly have followed in the footsteps of their good father, who never knew that such a word as "wrong" existed, for he built on a good, solid foundation of honesty and truth. The two sons have followed in their father's footsteps, and certainly, if there ever was any truth in the old saying, "He is a chip off the old block," we find two chips that are so alike mentally that it is hard to distinguish between the two. Edward Droop, however, has been an intimate correspondent of The Rambler for these many years, and to the surprise of The Rambler there comes from the Washington dealer the following letter:

Washington, D. C., April 30, 1930.

Dear Mr. Rambler:

*'Twas the 4th of May in 'fifty-five,
Not many people are now alive
Who remember that famous day and year!
It was marked by the birth of a mighty fine man,
The "Salt of the Earth," foremost of his clan!
He's Seventy-five now, and misses few tricks,
With a brain like an engine, hitting true on all six!
I cherish and love him, long may he survive,
To round out more years, say, the next twenty-five!*

Just this little thought that sped merrily from the end of my pen, to wish you, dear old friend, a very Happy Birthday. May Good Health and Contentment and Cheerfulness remain with you.

Ever sincerely yours,

Ed.

* First three lines with apologies to Longfellow!

Many Thanks!

Can any one feel prouder or more happy to receive a letter like this? It is but that evidence of friendship that the old timers appreciate so much. As one gets along in life and arrives at many birthdays, his old friends pass on to the Great Adventure and there are not made again those same friendships that were engraved on the memory during the early days. So the old people are allowed to sit around, if they have let go on the good things of life, and spend their time worrying about the past and how different it is as to the present.

There is, however, a great repayment in the feeling that one is not forgotten, and that probably his work has been of some value to others. The Rambler wishes to extend to all those who remembered him on the birthday his grateful thanks, and the hope that he can fulfill the desire expressed by Mr. Droop, that he can add another quarter of a century of happiness to a full life, one that has had many rebuffs, but more joy.

A Vicious and Unfounded Attack on the Piano as Syndicated From Washington—Exposing Some Obvious Fallacies of Ignorance—The Truth About the Piano Business

Getting back to earth again, The Rambler has been in receipt of several letters the past week that brings to us the fact that we are fighting for the piano, and that there is great promise that this effort to bring back the piano business is not meeting with failure. What follows is but the letters applying to the many articles that are appearing in the daily newspapers and other publications throughout the country, claiming that the piano is a by-gone musical instrument. Such paragraphs are written by those who do not know anything about pianos, but what disturbs The Rambler is where these writers, without any knowledge of the piano business, obtain the ideas they express in the filling of space from piano men themselves. Here comes a letter from a Western piano manufacturer that announces a screed that exhibits as much ignorance about the piano as one would expect of a South Sea Islander. The letter is written by a manufacturer, and is as follows:

May 1, 1930.

Dear Mr. Rambler:

Propaganda of this kind, which was sent us by one of our Chicago travelers from a Northwestern publication, as a syndicated article, is simply terrific.

What can we do, as an industry, to off-set this?
Sincerely yours,

"Filling Space"

The article that accompanies this letter is one that will cause many a piano man to exclaim against it, for it is filled with mis-statements and the reference to the materials used, to the trusts, etc., will, to the piano man, seem like wasted talk. To the layman, however, it presents an entirely different proposition, for the people who buy pianos know little about them and are misled into the belief that a piano in the home is not a necessity. This article, as the

letter indicates, is a syndicated article, and The Rambler re-prints it here for the sake of a few comments that may, in a measure, help out in combating such publicity!

THE PASSING OF THE PIANO

By Frederic J. Haskin

Washington, D. C.—The revolution which has taken place in the last decade or two in connection with the production of music could not fail to have its reverberations in the field of big business. The latest effects to be noted in the financial world relate to the reorganization of what has been called the piano trust. The piano has been one of the hardest hit of all musical instruments by the introduction of the talking machine and the radio.

The United States formerly was the home of a very large number of pianos. Although only a dozen or so makes of pianos of American manufacture became internationally famous because either of special merit in tone, splendor in appearance, or unusual success in advertising, there were hundreds of different varieties, all, to be sure, following the same general principles of construction but showing sufficient variation to give each some special claim to attention.

It may seem at first a far cry from the idea of the great natural forest resources of the United States to the pianoforte but the location of so many piano factories in the United States is largely traceable to American native riches in suitable woods. A large amount of wood is required in the manufacture of pianos; indeed it is the principal raw material, the strings and ivory keys and incidental hardware representing a small minority of material, however important in producing the tonal effect. Therefore, it was a natural development that piano factories should spring up in American forests and this is almost literally true because the factories were by no means confined to eastern industrial cities but were to be found in many small towns, on the edge of virgin forests out through the west.

The Germans were the first makers of American pianos on a large scale. Born in a musical tradition abroad, many German piano makers emigrated to the United States and here found an outlet for their skill and, what was of the utmost importance, a very ready market for their products.

Americans like the people of most new countries, were music lovers from the earliest times. Your pioneer always packs some musical instrument along with his grubstake and as soon as he makes even a wilderness home is likely to provide himself with a piano. In the days of the Wild West every saloon and dance hall in the mining towns had its piano. Moreover, ownership of a piano became very early in the American story, a sort of symbol of individual prosperity. The native American or the immigrant who began to get along a little in the world almost invariably bought a piano and provided music lessons for his daughters.

Nor should mention of the old-fashioned organ be forgotten. Even before the heyday of the piano, American homes had their wheezy little organs, pumped laboriously by foot and the tiniest chapel or schoolhouse also usually was supplied. But few churches could afford pretentious organs but organs of some sort they boasted. Today, every substantial church has its organ with mechanically operated bellows and every large movie house as well but the days of the manually-operated organ are not so far in the past but that there is in the United States a numerous organization known as the Guild of Former Pipe Organ Pumpers.

Obviously the industry which produced these hundreds of thousands of organs and pianos was a large one. Many millions of dollars were invested and it became the foundation of no few great American fortunes.

The first blow came with the invention and wide distribution of the talking machine. This was the first canned music, unless one except the once honored and certainly very tuneful music box. But music boxes were too expensive ever to have the vogue which the talking machine achieved.

From the point of view of big business, the first effects to be felt from the talking machine competition were the loss in piano and organ sales followed by failure of independent piano manufacturers. One by one, here and there, and finally by dozens they began dropping out of the picture. The demand declined. In order to salvage what was left of the industry, several leaders in the business organized what has been called the piano trust, the American Piano Company. Usually an American trust is thought of as an aggressive industrial combine bent upon sweeping the land with an overwhelming tide of mass production and distribution. The piano trust, perforce, was somewhat different. It was more in the nature of a defensive alliance.

The American Piano Company was made up of mergers and absorptions of literally scores of lesser concerns which had been weakened by competition and low demand and were on the verge of failure. Some had valuable factories, some good locations, some special patent rights and some a special asset in the form of good will. The American Piano Company gathered

Piano and Musical Instrument Section

together all of these elements and thought to make a firm stand.

But the radio was coming in the wake of the talking machine, still further diminishing the demand for instruments which the music lover must play himself. Business continued to fall off and not long ago a large New York bank was named receiver in equity for the American Piano Company which was finding the competition of canned music too much even for its closely knit and efficient organization. The difficulty lay not with unwise industrial management on the part of the company. It was that people would not take the trouble to learn to play the piano when they could put on a record or give a finger-flip to a gadget and have the world's best piano and other music come pouring over the ether.

For some time a reorganization committee has been at work on a plan to get the American Piano Company out of the hands of the receivers and such a plan has just been perfected and accepted by the Preferred Stockholders Protective Committee which had mounted guard over the interests of owners of American Piano Company shares. The plan is an elaborate one calling for issuance of new shares in exchange for old ones and the company is about ready to renew its struggle against canned music. A syndicate has been formed to underwrite some \$600,000 of preferred shares in order to raise money to carry on at once.

Some pianos always will be in demand. The job of the American Piano Company now is to adjust production and quality to demand and place the industry on a different basis. One piano, played in a radio studio, will fill the demand for piano music which scores, hundreds were required to fill before.

An example of how acute the piano situation was made by the introduction of mechanical music transmission is found in recent announcements of one of the erstwhile most famous piano companies that it would place a piano in the house of any responsible person who desired it, free of charge, merely to get the instrument safely stored.

A Few Facts

To piano men, and those engaged in musical works, and even musicians who keep in touch with the piano through necessity, for no musician can be anything without the piano, this reads like a lot of "bunk." The locating of factories near forests has no ground to stand on whatever. In the days of peak production we can turn to Harlem in New York City where one would need a search warrant to find a tree anywhere outside of the parks. One could turn to Chicago with practically the same results. Boston would make the same exhibit as to the value of being near forests.

The question of the woods used in pianos is rather large in its extent. German manufacturers utilize woods from the American forests. The United States draws from South America for hard woods. It is quite unnecessary to comment any further upon this exhibit of lack of information on the part of the writer of the article. As to the piano trust, there was one effort made some twenty-five years ago to form a piano trust, but after months of work the task was given up. The piano business could not be brought into a trust.

The American Piano Company was not a trust. It did absorb many names. The same thing could be said about the old Kohler-Campbell Company; many different names were absorbed by that concern. Many little manufacturers passed out. Chicago shows a great falling off.

The Real Situation

Yet the piano still lives, and it has suffered just as all other industrials have suffered through the manipulations that have just made another exhibit of tearing down our so-called industrials, and that through the stock gamble in the Big Canyon on Manhattan Island.

The piano cannot be charged with that situation, for the piano has nothing to do with it. It is those who sell them and the weakness of the manufacturers in their contributions toward meeting the conditions that surround the entire commercial affairs of these United States. The piano even today, as the Rambler views it, is "picking up." It is not anything that the manufacturers are doing, but it is the fact that there are certain men in the retail field that find that pianos can be sold if the old methods were made to fit into new conditions, and hard work put back of selling pianos as in the early days of the Rambler, who himself worked night and day and sold pianos, not through present day methods, but by personally building up a clientele that the younger piano salesmen think is all bosh and not worth the trying.

Here and there, however, there comes to the Rambler information that this man and that man is selling pianos even though he be surrounded with a lot of dumbbells and

lazy fellows who think that they know how to sell pianos by sitting in a chair and thinking about it.

Another Article From the Daily Press of Humorous Intent That Nevertheless Attacks the Piano—Is This a Repetition of the Ravings of Some Disgruntled Piano Man?

Following this comes a letter from a retail dealer as follows:

May 2nd, 1930.

Dear Mr. Rambler:

The attached clipping, you will agree, is the worst possible propaganda for the piano industry today.

Is there some way in which you can approach Mr. McIntyre, who is very widely read all over the United States, to retract his statement, which does not reflect the true condition of affairs today?

Yours very truly,

The Rambler cannot see any real damage done to the piano by the comments of O. O. McIntyre, who, by the way, is a son of one of the Rambler's old buddies in Gallipolis, Ohio. Mr. McIntyre does not denounce the piano, but says that the piano "is threatened with temporary extinction." He probably wrote this paragraph after his neighbor had evaporated some jazz stuff and awakened the well known writer to the consciousness that he had another column to write that day, and he took a fling to get even with his neighbor, and at the same time, without malice, "knocking the piano."

The piano, it seems, is threatened with temporary extinction. Sales have been slumping for several years and an observer reports that not one newly married couple out of 50 installs this instrument. Instead, a radio is installed. While it may be true the beloved piano is fighting for its life, there is one next door that is fighting with its back against the wall. And to the wall of my bedroom, too.

"Piano Talk?"

The Rambler has no knowledge as to whether Mr. McIntyre has any musical inclinations. His writings do not indicate that, but he probably has been talking with some piano man who has told him in expressive language, with lack of respect to the Bible, just what the piano business is. The Rambler does not need to repeat such piano talk, for it would not be permitted in the mails. However, knowing the McIntyre blood, knowing Mr. McIntyre's father as a school boy buddy, he feels that if his attention is called to this reference to the piano in his daily offerings to the people of this country, and which probably is read more avidly than any other syndicated stuff that is sent out, he will make his apologies to the piano, and tell the piano man, or men, who may have given him this inclination to an untrue condition of affairs today, to apologize to the piano itself.

However, The Rambler joins in with Mr. McIntyre in protesting against a neighbor's piano that has no respect for a newspaper man who has to sleep late in the morning. The neighbor probably had to have a little music to cheer him up before he left for his daily labors, and it might be a good suggestion to Mr. McIntyre, in getting back to the old days of his father, that a harmonica is a very nice instrument to utilize if one has not attained digital perfection as to the manipulation of the key-board of a piano, for McIntyre's father did play the harmonica in those happy days of long ago, and the Rambler played an accordion.

A Third Article of the Same Nature—Presenting a Phase of Modern Piano Selling That Represents One of the Weak Points of the Present System—An Obvious Reply to This

The third letter on this subject of propaganda comes from a salesman in the Middle West and is as follows:

May 5, 1930.

Dear Mr. Rambler:

I enclose you a clipping from The Cincinnati Enquirer of May 3. Why is it that newspapers knock the piano in this way? Certainly The Enquirer has no complaint to make as to the patronage it has received through the piano, and I think that the work of a piano salesman is made all the harder by just such a paragraph as this.

Yours very truly,

The paragraph enclosed in this letter to the Rambler is one that is worse than the McIntyre paragraph, and

certainly it tends towards arousing the ire of all piano salesmen who are endeavoring to make a living and bring about the rejuvenation of piano sales. The paragraph is as follows:

Shock Too Much for Him

"What's happened?" demanded the proprietor of the music store, as he looked down at the unconscious clerk lying on the floor.

"Why," explained the young woman, "my husband and I came in and we told him we wanted to buy a piano!"

The Solution

The Rambler wants to ask in all seriousness if this paragraph has not got a little moiety of truth in it? Is it not a surprise to any piano salesman in these days to have some one come into the store and say they want to buy a piano? In the old days this same thing would be as applicable, for nine-tenths of the pianos sold in the old days were sales built up from prospects made by salesmen themselves outside. It was indeed a surprise when a voluntary invasion of the piano warerooms were made by a couple and the statement made that they wished to buy a piano.

Now what can be done in all this? There is only one solution, and that is getting back to the salesmen selling pianos instead of acting as clerks and taking sales that have been brought in through fake advertising, false representations in the newspapers, and the bargain hunters coming in to find that the special offerings, under various and sundry presentations, broke one of the Ten Commandments—going to work like unto the old times when each salesman built up his own prospect list and spent his time outside of the warerooms and meeting people, getting into what we now term "contact," and creating piano prospects.

The radio, The Rambler believes, is a great help in this direction. In the days when The Rambler pulled door bells and plod the dusty streets and drove over the country roads through the rural districts, he had no such help as the radio. It is as easy enough to get the women folks of the home to express a desire for a piano, but always there was that one great difficulty of bringing the man of the household up to the point of giving in to a piano being bought, for that man knew he would have to "tread the path" to the paying of each instalment written into the contract.

The radio is the main aid to the piano salesman today, if only he will look at it from that point of view. What is the relief to these statements printed in the daily papers? The answer to this will be found in the Expressions in this issue of the MUSICAL COURIER.

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